

Saturday 23 September 2017

Amateur Photographer



Tripod bargain
Why we're raving about this **£120**
carbon-fibre support for smaller SLRs

The Car's the Star

Passionate about photography since 1884

Astrophoto excellence

The 2017 astronomy
photographers of
the year revealed

Get stunning shots of **cars in action** and
learn how to **shoot static cars** like a pro



'Sony's A9 is a game changer'

One of the UK's best **sports
shooters** tells of his conversion

APOY city clickers

Best **urban shots** from
our massive competition

Small but sharp Top-buy **Samyang** 35mm lens for **Sony** tested



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COVER PICTURE © TIM WALLACE

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Cars have long been a compelling subject for photographers, whether it's motor sports, advertising shots or even taking snaps of your hatchback to sell on *Auto Trader*. So we asked three accomplished car photographers to share their tips for making the car the star. On the subject of fast-moving objects, top sports photographer Bob Martin reveals why he's

become a huge fan of the turbo-charged Sony Alpha 9 on page 40. Moving to a different dimension, we reveal the jaw-dropping winners of this year's Insight Astronomy Photographer of the Year competition. A bit closer to home, we've also found a great buy carbon-fibre tripod for a very reasonable price. It'd make a perfect companion for a city break or even an early Christmas present (did I say Christmas already?)

Nigel Atherton, Editor

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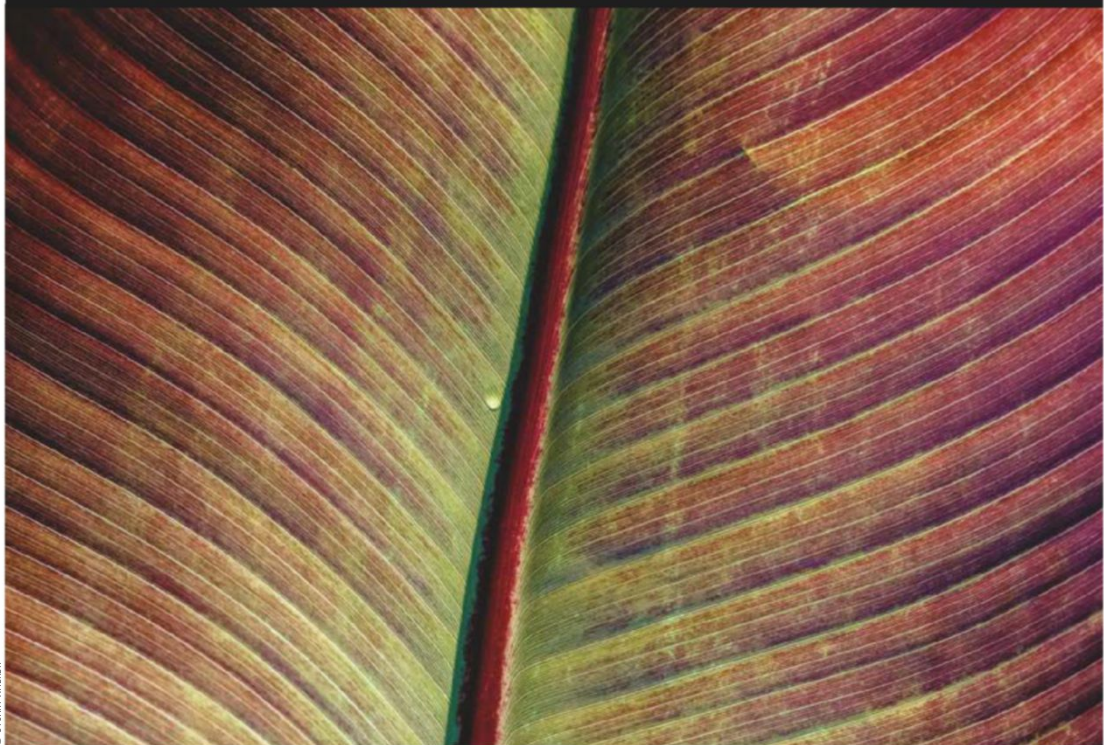


@AP_Magazine



amateurphotographer
magazine

ONLINE PICTURE OF THE WEEK



© STUART WALKER

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Droplet by Stuart Walker

Fujifilm X-T2, 100mm, 1/2000 sec at f/8, ISO 4000

This image was uploaded to our Twitter page using the hashtag #appicoftheweek.

It was taken at Stuart Walker's local English Heritage property, Audley End House and Gardens close to Saffron Walden in Essex. Stuart says, 'With my main photography subject being flora and fauna (mainly insects), I am always

on the lookout for something that catches my eye. This shot of a moving water droplet is on, what I believe, a Canna leaf, subtly backlit by sunlight, showing how great, colourful and interesting nature can be. I focused manually with a Samyang 100mm macro lens and made some adjustments in Lightroom.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker

New Lastolite panoramic backgrounds

Built around a three-panel collapsible lightweight aluminium framework, Lastolite's new panoramic backgrounds will be available in granite and limestone shades. The stretchable fabric background is crease-free for seamless backdrops, and can be assembled in minutes. It is completely freestanding and is ideal for shooting groups. It costs £600.



Canon to open new Japanese factory

The world's biggest camera manufacturer is set to open a new Japanese factory in 2019. Heavily reliant on automation, it will take over production of DSLR cameras. Just over half of Canon's cameras are made in Japan – the factory aims to boost that number to 60%.



Fujifilm teams up with Magnum

Camera manufacturer Fujifilm has launched a new collaboration with renowned picture agency Magnum for a major project. Called 'Home', an exhibition of the work will tour seven cities, starting in March 2018, and be accompanied by a photobook. Fifteen Magnum photographers will work to an open brief to approach the subject however they see fit.

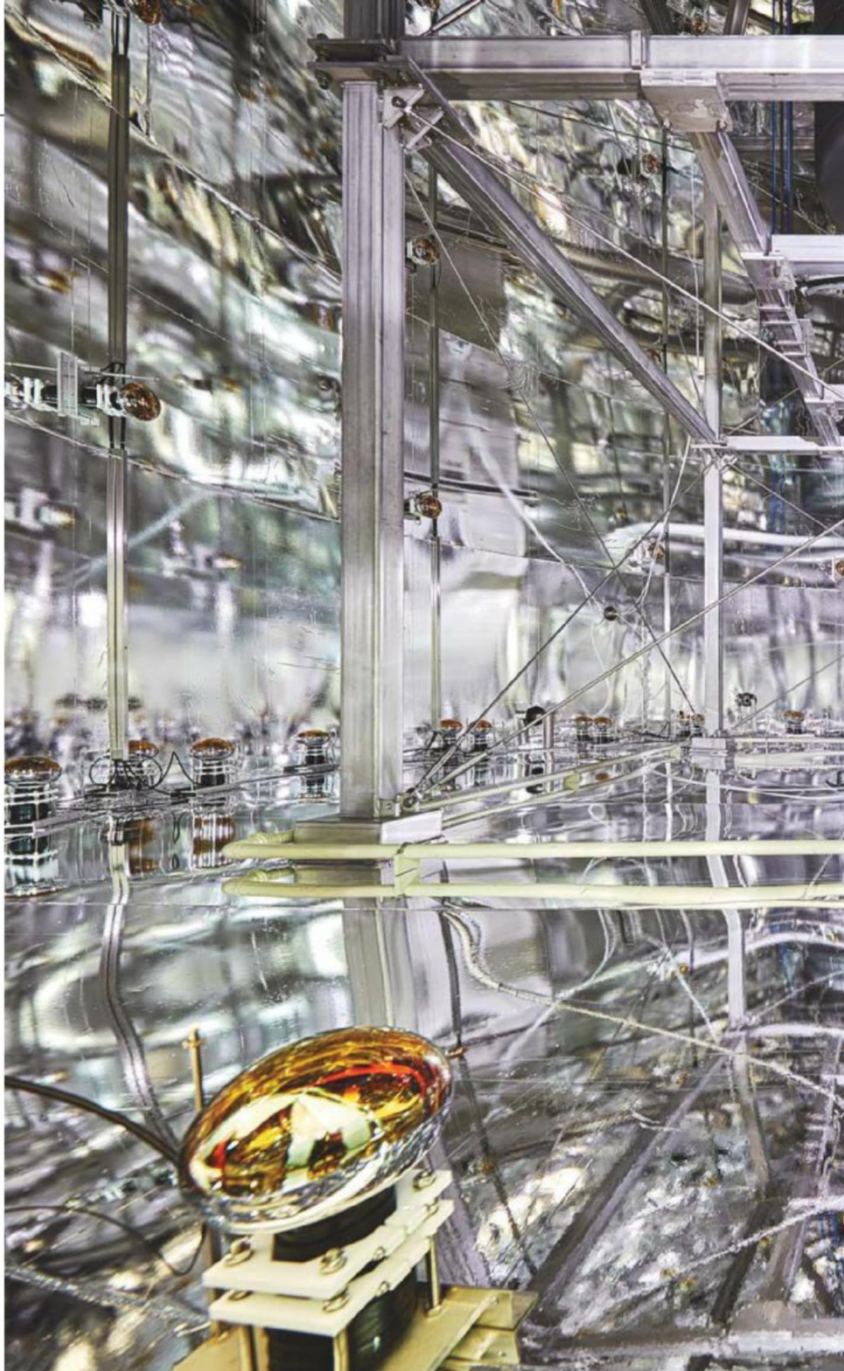
Wildlife comp announces winner



The winners of the Society of International Nature and Wildlife Photographers (SINWP) have been announced. Malcolm Blackburn, from Derbyshire, captured this winning shot 'Zebras at dawn', for which he'll take home a year's membership to SINWP. More than 300 images were entered. For more information visit sinwp.com.

Save 50% on Michael Freeman online course

Recently AP ran an offer to study online with Michael Freeman. Due to popular demand, organiser Learning With Experts has extended it to cover another online course – the Michael Freeman's Photography Foundation Course. The first 10 readers to sign up will save 50%, and pay only £72.50. However, you must meet the following criteria: be a practising (or aspiring) amateur photographer and not have taken a course with Learning with Experts before. For further information please email elspeth@learningwithexperts.com.



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GET UP & GO

LONDON



Martin Parr talk

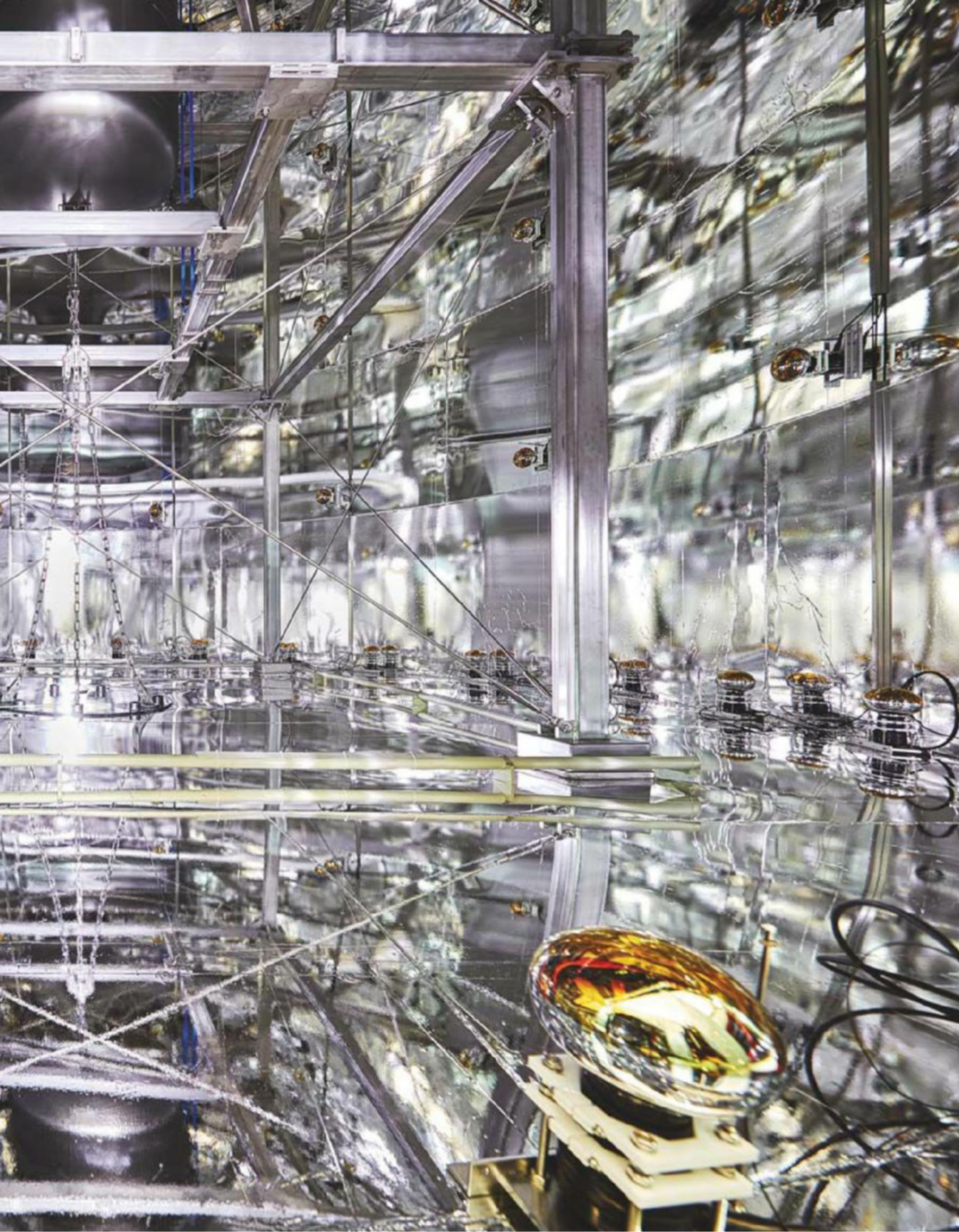
World-famous photographer Martin Parr hosts a talk at The Photo Space gallery in Ludlow. He will discuss his work, as well as judge a competition – organisers also promise some surprises. Booking highly recommended; tickets are £15.

23 September, 7.30pm,
www.ludlowassemblyrooms.co.uk

Cecil Beaton exhibition

Sotheby's is holding an exhibition of photographs of stage and film actress Vivien Leigh taken by renowned photographer Cecil Beaton, to celebrate the 50th anniversary of her death and to coincide with the sale of 'The Vivien Leigh Collection'. The prints will be on sale, with prices starting from £3,000.

12-26 September, www.sothebys.com



BIG picture

The Royal Photographic Society's International Images for Science 2017

Open to entry from amateur photographers, students, professional and medical photographers, the various images entered in this competition depict various scientific processes and phenomena. This image won the Gold Award (26 and over) for Italian photographer Enrico Sacchetti. It depicts the interior of the XENON1T physics experiment at the Gran Sasso Laboratory, Italy. The experiment aims to detect particles of dark matter, which is thought to make up about 27% of the universe.

For the image, Sacchetti receives £1,000 and an RPS Gold Medal. The winning images, along with 95 other shortlisted pictures, will form an exhibition which will tour the UK, starting at The Crystal, Royal Victoria Docks, London E16 (26 September to 25 October 2017). For more information, visit rps.org.

Words & numbers

You can look at a picture for a week and never think of it again. You can also look at a picture for a second and think of it all your life

Joan Miró

Spanish artist, 1893-1983

\$11,000

The cost to replace a Leica 50mm f/0.95 Noctilux ASPH lens damaged after its owner checked it into the hold of an aeroplane

The most interesting things to see, to do and to shoot this week. By Hollie Latham Hucker

BUCKINGHAMSHIRE



Portrait photography workshop

Organised by the RPS and led by Simon Ellingworth, this full-day workshop takes place in the studio. It aims to equip you with the skills to take great portrait shots, including working with different light sources and lighting set-ups. From £90-115.

27 September, www.rps.org



Rob Bentley Shooting Street

Hull-based street photographer Rob Bentley is represented by the Hull International Photography Gallery and has recently been exhibited in London. A commercial photographer by trade, his passion for street photography sees him never without a camera in-hand.

Until 24 September, hipgallery.co.uk

GLASGOW



RPS Scottish Print Exhibition

Every year, Scottish members of the RPS select 40 images to represent current work – each photographer is allowed one image in the exhibition, so expect some varied pieces. Touring Scotland, it stops off at Glasgow for its latest leg.

Until 29 September, www.rps.org



The RX0 features a fixed wideangle Zeiss Tessar T* 24mm f/4 lens

Sony launches rugged ultra-compact RX0

UNVEILED at IFA 2017, Sony has launched a new product into its much-respected RX range. As with other recent RX series cameras, the RX0 features a 20.1-million-pixel, 1-inch type Exmor RS stacked CMOS sensor. However it outputs images with a resolution of 15.3 megapixels: lower than models such as the RX100V. The main selling point of the RX0 is that it's ultra-small, crushproof, dustproof and waterproof.

Sony says the RX0 represents a 'new type of camera which enables entirely new imaging possibilities'. Likely to appeal to underwater and action photographers, the RX0 is waterproof to 10 metres – that can be extended to 100 metres with an optional housing. It can also tolerate being dropped from heights up to 2 metres.

Alongside the one-inch sensor is a fixed wideangle Zeiss Tessar T* 24mm equivalent f/4 lens, which promises

high resolution and minimal distortion. It's possible to shoot in both JPEG and raw format, while 4K video recording is also on hand. An anti-distortion shutter can deliver speeds of up to 1/32,000, while 16fps shooting is also available. Other interesting video specifications include 40x super slow motion, S-Log2 for post-production flexibility, and Clean HDMI output for your 4K movies.

Weighing just 110g, and with tiny dimensions of 59x40.5x29.8mm, it is set to be one of the smallest premium compact cameras on the market. Multi-camera set-ups, designed to capture photos and footage from a number of angles simultaneously, are made possible in two different ways. Up to five RX0s can be controlled using the PlayMemories app on a mobile phone or tablet. Alternatively, a wireless radio commander (FA-WRC1M) can be used to trigger up to 15 RX0 cameras.

Available accessories will include a lens protector, rechargeable battery pack and a cage. The RX0 will begin shipping to Europe in October, priced at €850. More information can be found at www.sony.co.uk.



© DAVID SLATER

Monkey selfie/ PETA spat settled

DAVID Slater, the photographer famous for the Monkey Selfie image which launched a global copyright tussle, has reached an out of court settlement with PETA (People for the Ethical Treatment of Animals), who was suing him on behalf of the monkey. Slater has agreed to donate 25% of any future revenue derived from using or selling the image to charities that protect the habitat of crested macaques in Indonesia. He told AP he was happy an agreement had been reached but is still considering taking action against Wikipedia for publishing the image. It claimed he never had copyright as the monkey activated the shutter release. 'I feel my passion for photography has been rekindled. I'm getting offers to go back out to Indonesia, which is great.' See www.facebook.com/DavidJSlater



Weighing just 110g the RX0 is one of the smallest premium compacts available



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The Lomo'Instant Square will work with Fujifilm's Instax Square film

Lomography smashes Kickstarter target

LOMOGRAPHY has announced the world's first fully analogue camera to work with Fujifilm's Instax Square Film. To launch the camera, Lomography sought backing through crowd-sourcing website Kickstarter, already surpassing its \$100,000 goal four-fold within the first day of it going live.

The camera is set to feature a 95mm glass lens, an advanced automatic mode and a host of creative features including multiple exposure, self-timer and a remote control shutter release.

Accessories such as a portrait glass lens attachment and colour gel flash filters will also be made available.

It will utilise a compact, foldable design, which includes a bellows mechanism that allows you to reduce the camera down to a third of its size. Five colours will be available, including black, white or blue. The camera works with the Fujifilm Instax Square format to produce prints with a 1:1 ratio – reminiscent of classic Polaroid shots.

Lomography has had success crowdfunding its

projects, with seven previous campaigns all enjoying full backing and eventual product launch to market. You can pledge towards the Lomo Instant Square project until 29 September – if you do, you can expect rewards such as significant savings.

It is estimated that the cameras will be ready for delivery in March 2018. Pledging at least \$139 will ensure you get one as soon as they're available. For more information about the cameras, and how you can get involved with the Kickstarter visit lomography.com

FreeCapture with the Insta360 ONE

THE NEW Insta360 ONE camera shoots 360° 4K video and 24-megapixel photos, with the new model introducing a FreeCapture mode.

With it, users can pick out key moments from a 360° video at a later date, using their smartphone display as a viewfinder. Users can move their phone around the scene, as if it was happening in front of them, selecting standard ratio footage and stills.

Editing footage this way has not been available on a phone before, and works as if a multi-cam setup covering every angle of the scene had been in place. Other features include six-axis image stabilisation, with an onboard gyroscope for smooth video recording, and a SmartTrack feature.



The Insta360 ONE shoots 360° 4K video

The Insta360 ONE comes as part of a package that includes a case, a camera stand, microSD card, a cable, lens cloth and a string attachment for \$299. For further information, see insta360.com.

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Geoff Harris



© ALEXANDRI

Magnum Atlas

Magnum Photos, Prestel, £22.50, 752 pages, hardback, ISBN 978-3791383767



THIS WEIGHTY but keenly priced tome is subtitled 'Around the World in 365 Photos,' so it's a global 365 project from some of the greatest Magnum photographers since the agency was formed. Each country is

represented in three or four images captured by a single photographer, and some very big names are included – Robert Capa, Bruce Davidson, Martin Parr and Alex Webb, just to name a few. There are also plenty of younger photographers featured in the book, such as Olivia Arthur, Alessandra Sanguinetti, and Mikhael Subotzky, all of whom present interesting and quirky views of our changing world. *Magnum Atlas* is engrossing reading for all serious travel photographers about to embark on a trip. There are so many inspiring ideas and suggestions here, and it's further proof that the best travel photographers see the world in their own way. ★★★★★

Abandoned

Mathew Growcoot, Ebury Press, £12, 185 pages, hardback, ISBN 978-1-78503-551-7



A PHOTOGRAPHIC tour of the 'most beautiful forgotten places from around the world'. As well as the usual suspects, such as abandoned factories in Detroit, there are plenty of quirky monuments to desertion, such as old waterparks. While the ideas throughout this book are solid, the project is somewhat let down by the photographic execution. A lot of atmospheric interior shots are rather spoiled by a thick layer of HDR or needlessly oversaturated colours. There is a lack of attention to detail too, with converging verticals and distorted edges sometimes creeping through. It is curious that Growcoot would spend so much time and money travelling to abandoned places, and then allow some of his images to fall at the processing hurdle. The strongest pictures here are very strong however, so this is still a worthy collection. ★★★★★



Viewpoint Mike Smith

Photographer Mike Smith comes up against a worthy antagonist in his wedding photography – his own Uncle Jeffrey

It wasn't so much the 'decisive moment' I was waiting for as the decisive expression. I was shooting with an 85mm lens (on a full frame) for those tight-crop and small group portraits, along with a 27mm (on an APS-C, making it a pleasing 42mm semi-wide equivalent). That gave me nice prime lens performance along with flexibility of framing, eschewing the traditional 24-70mm zoom. Guests of the wedding party were nervously, perhaps slightly excitedly, interacting with each other prior to the ceremony itself. There was a buzz, an energy – the familiarity of friends and due deference to the importance of the occasion.

Documentary-style photography is intended to capture the emotions, unposed and unrehearsed. I wanted that special moment, the genuine smile, some raucous laughter and a little empathy in the eyes. I want to capture those 'essences' that reveal character – the traits that leave a visual imprint of the person and provide an emotional stimuli when we view them at a later date.

It is a responsibility that wedding photographers bear – the moment is lived once but retold through that photo for generations to come. We are writing a social history at the grandest of scales, one couple at a time.

Except, that is, for damn Uncle Jeffrey. He was looking straight at the camera, knowing eyes, straight expression, refusing

to interact with the group. And it wasn't just that photo – but frame after frame – there he was, unflattering expression, gazing directly into the camera. I like to think my hit rate is good, that I am largely inconspicuous, that I am a person watcher, waiting for people to be a part of life, of living, and then capturing that.

So Uncle Jeffrey troubles me for two reasons. On a personal level, why oh why can't I get a picture of him? It questions my very ability as a photographer that, there he is, an arbiter of my professionalism to whoever views the photos, muttering under their breath, 'Uncle Jeffrey has done it again!'

However, it's on a philosophical level that I am particularly concerned. The photo has now ceased to be an inconspicuous auditor of events, truthfully recording how they unfolded. The viewer is now conscious that *they* know I was there. It has broken the illusion of the documentary photographer, the storyteller, the Hollywood director who presents the world within the aura of the all-seeing eye. They have now simply become a participant in the world they inhabit, their cloak of infallibility crudely thrown off. There are only two solutions to this problem – either Uncle Jeffrey doesn't come to the wedding or I need to get better. Does anyone have any weddings coming up?

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk



Mike's Uncle Jeffrey engages with the lens once again, making for a not-so-candid shot

In next week's issue

On sale Tuesday 26 September



Wildlife special

Take inspiration from the experts to get outstanding images of birds and mammals



Twenty wildlife accessories

Get that perfect shot with help from our selection of choice accessories

Wildlife for all seasons

What to shoot and where to go in spring, summer, autumn and winter

Frans Lanting

We talk to the wildlife photography master about his new book *Into Africa*

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LETTER OF THE WEEK

Tobacco road

Oh, how I enjoyed David Noton's article on the folly of the past (*Flares, flower power & filters*, 2 September), when those of us of a certain age thought that using the various Cokin filters was cool. I had at least 10 different ones, and used them with such enthusiasm at the time. Several great pictures I took of Paris in the 1970s were ruined by the use of a red filter with a clear spot in the middle, a graduated grey and the dreaded tobacco filter – which contrary to David's article, Hollywood hasn't yet dispensed with. Thankfully we photographers have moved on from that fad but thank you David Noton for humorously reminding us of the folly of following a 'trend'. **Roger Lush**

David is still recovering from the trauma of using these vintage filters, Roger, but his assistant says the prognosis is good! – **Geoff Harris, deputy editor**



Blast from the past – the dreaded tobacco filter

Win! SAMSUNG

The EVO + microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



It's elemental

Before Cliff Andrews (*Tech Support* 19 August) attempts the frustrating exercise of learning to use Lightroom, when he was previously content with Elements 2, why not try installing Elements 2 on the Windows 7 PC using the original CD? It should work, according to the Adobe support website (<https://forums.adobe.com/thread/1413350>). If not, I can confirm that Elements 7 works on my Windows 7 PC, and also that it works without problems if Lightroom 5 is also installed. Adobe provides a DNG converter that can be downloaded. A quick internet search shows that the oldest version you can still buy new is Elements 11 on CD for £69, or newer versions for more

money, from some UK retailers. Beware download-only versions – having a CD is more useful if you suddenly need to install it on a new PC. The learning curve from Elements 2 to Elements 11 is probably easier than learning Lightroom (I went from Elements 1 to Elements 7 quite easily). **Chester Willey, via email**

Good tip, Chester. Lightroom is not for everyone and if Elements is working for Cliff, he should stick with it – **Geoff Harris, deputy editor**

Copyright quandary

I would just like to make an observation regarding *Final Analysis* 26 August ('X-ray Self-Portrait with Leica'), and it concerns a very contentious topic – copyright. Whilst I agree in this instance that the ownership of the picture should indeed rest with Christian Ramade, is it not generally the case that copyright is afforded to the 'taker', which in this case, as stated, is Christian's friend?

This area of photography is a minefield, as is currently borne out by the ongoing legal fiasco between photographer David Slater and PETA over the infamous monkey selfie. Your comments and those of fellow readers would be welcomed. **David Richards, Shropshire**

Off the Hooked...

I was looking forward to the 'Hooked on Classics' issue of AP (2 September). It started semi-promisingly, with the Pentax Spotmatic and an Olympus on the front cover. But wait a minute, that Olympus is not the famed OM-1, but the highly unreliable plastic-gear OM-10, more of which I have scrapped over the years than any other camera.

Inside things did not get much better. Yes, some film-based 35mm SLRs – all of which needed batteries to give a full range of shutter speeds. Where were the classic mechanical SLRs from the 'golden age'? The Pentax Spotmatic (OK, there was a photo), the Olympus OM-1, Canon FTb, Minolta SR-T 101 and the Nikkormat FTN? Have none of your staff handled one of these beauties which work without the need for batteries (apart from

metering)? It would be interesting to hear other photographers' thoughts and nominations.

Mike Martin (snapping away happily for 60+ years)

Thanks for the feedback, Mike. What do other readers think about our choice of affordable classic film and digital cameras? – **Geoff Harris, deputy editor**

Adept adapters

A stonking issue this week (2 September). Virtually every piece in it resonated with me, but there was one in particular that became my favourite. Strangely, it was the item on adapters. For years I've been promising myself an adapter to use my FD lenses on my EF cameras, but when I jumped on the web I found my preferred supplier was out of the game, temporarily at least, due to water ingress at their establishment.

On a not-unrelated note, I recall reading that Canon was applying to patent a design for a tilt-shift adapter that would make all its EF lenses tilt-and-shift capable. Is that still under development? I've found no sign online. Have you any information on the subject?

Bill Carey, Ayrshire

Reports of Canon making a tilt-and-shift adapter that would work with all EF lenses were based on an intriguing patent filed a couple of years ago. However, camera companies file such patents all the time, and they don't necessarily translate to real products. It's also worth noting that this particular idea could only work by using EF lenses on Canon's EOS M-series APS-C mirrorless models, and wouldn't be feasible with DSLRs – **Andy Westlake, technical editor**



If you are happy using Elements, see Chester Willey's letter for tips on sticking with it



Olympus OM-1 or OM-D, there has never been such a wide choice of affordable classics out there

Photographica 2 November



From a fine collection of Nikon in our last sale

Our next sale includes many fine Nikon cameras, lenses and accessories from two large collections. We are always taking in consignments for all our sales and are very happy to visit as we travel around the country picking up collections of cameras and photographs. We are now the largest UK camera auction house.

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The picture that changed my life



Dave Kai Piper

For more on Dave's work see www.davekaipiper.com and fujifilm-x.com/photographers/dave-kai-piper.

Noted fashion/portrait shooter and official Fujifilm X-Photographer, **Dave Kai Piper**, recalls how an ad inspired him to start thinking big

The origins of this shot came about when an American chap asked me a question: 'What would I photograph if I could photograph anything in the world?' I'd always been inspired by the famous Guinness ad of the horses coming out of the sea, so after thinking about the question for a while, I said I'd do something similar. I didn't have the resources or the self-confidence at the time, but in 2012 he asked me again, and said he would come over from the US and document me doing it. As luck would have it, I had just done a comparison test review of the Canon EOS 5D Mark III and the Nikon D800 for a monthly photography magazine, and was keen to do a second

big article. So after fixing it up with the magazine, I got in touch with Sigma and borrowed a Sigma Merrill and borrowed a Pentax 645D medium-format camera from Pentax. Another comparison feature commission gave me an excuse to put my dream horse shoot together. Although the Pentax 645D was pretty slow for this kind of job, only offering 1.1 frames per second, it was a big step up for me, as was putting this big shoot together and being able to write another review for the magazine.

I found the horse via a trainer on Facebook and found a great model called Gemita Samarra. I had to nail the shot pretty quickly as the camera was so slow and the tide was coming in. Not only that,

the horse had an early start and wasn't that keen about the whole thing. Fortunately I got the image I wanted on the second pass, with all four hooves off the ground. Using that medium-format camera on the day, with all those people around me, made me feel like the best photographer in the world.

The photo was shot at f/9, 320secs on a 55mm lens, and is not perfect – it's not particularly sharp – but everything to do with its execution was a big step for me and boosted my confidence. Technical perfection isn't everything: the picture would have been different had it been taken on a faster camera. There is nothing else in my portfolio like it.



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KIT LIST



Hasselblad HCD 50-110mm

▲ I shoot on Hasselblad 90% of the time, as my commercial work requires a very high resolution. The 50-110mm is my most-used lens with the equivalent DSLR being 24mm-70mm, the most useful focal range for car work.



Manfrotto 405

A good tripod is a must, but a good head is also important. The 405 is a superb head offering ideal support as well as fast, pinpoint positioning.



Peli 1510 protector case

Camera and lighting equipment is expensive and delicate so my go-to case is the Peli 1510. It's a manageable size and offers my equipment the very best protection in just about any situation.



Polarising filters

When shooting any reflective object it's great to have a filter that can help you have a little added 'control' over reflections so that you can manage how much these affect your subject.

ALL PICTURES © TIM WALLACE



Tim Wallace

Tim Wallace is a professional commercial photographer. His work is based around high-end transport and specialises in car photography. He works all over the world shooting some of the world's most desirable cars for high-end clients who need passion in their imagery. Visit www.ambientlife.co.uk.

Auto exp

We speak to three professional car photographers to get their top tips and tricks for shooting stunning results

For me cars are much more than just a way of getting from A to B, they are passionate objects of desire, boyhood dreams and amazing sculptures of engineering, while some are just pure works of art. For many years it has been my career to capture them around the world for clients ranging from Aston Martin and Ferrari, through to prototype shoots for clients such as Peugeot, ready for a

launch with exciting new concepts. I work both in the studio and out on location to capture the car's look, as well as its 'soul', through my photography.

Cars are multi-angled objects that are highly reflective and often pose many issues when it comes to lighting and shooting them. I strongly believe that photography is a craft to be developed through experience and commitment.

There are many things that you can do to create



Bentley Mulliner shot for a sat-nav campaign for Kenwood in the US
Nikon D3, 14-24mm,
1/640sec at f/8, ISO 200



Restored Ferrari Dino
composed into a road
on the Highlands and shot
for a UK classic-car dealer

Nikon D3S, 24-70mm,
1/400sec at f/9, ISO 200



great car images when it comes to dynamic motion shots. I use either digital or engineered carbon-fibre rigs that have the camera fixed to them, which attaches to the car. Using slow shutter speeds from 1/60sec through to 1/8sec, depending on how stable you are and the relative speed and distance of the car you're tracking, you can get an amazing sense of movement and speed to your background. Rigs can be expensive, so try other techniques such as panning. Follow your subject through the scene, keeping it smoothly and centrally in the frame by holding your camera in a stable position.

I often see people shooting on open roads, leaning out from the back of hatchback cars. This is what I call a 'chase-car' style of shooting and this is usually always done professionally on a closed road or a controlled circuit like a racetrack or testing ground. When I do this, I use professional drivers who know what I need and I also wear a 3-point full harness that has me secured into the vehicle in two places with the correct static rope.

I have more than 10 video classes online that take viewers through lighting and shooting cars step by step at <https://kelbyone.com>.



The new Ligier LMP2 JS P217
Le Mans car in bare carbon
fibre, straight from the factory,
shot for a UK race team client
Nikon D3S, 16-35mm, 1/20sec, ISO 125

Tim's tips

Turn off back screen

With digital cameras we have the ability to see our shots in an instant – while this is great, people spend far too much time looking at the rear screen rather than taking their time to compose. Turn off the screen or tape it over and you'll concentrate more on what is happening in front of you, which will lead to better crafted images.

Think about viewpoint

Cars are amazing subjects and can be shot from any angle. Take time to look at its features, its shape and really think about what is important to show, and what is not. How does the car make you feel? Is it perhaps a sports car that could benefit from a low-angle shot to make it look more imposing?

All in the angles...

For those that have ever tried to light a car with flash, you will know that it's not easy. A lot of this is due to the shape and reflective surface of most cars. Getting lighting right comes with experience, and my advice is to set your camera on a tripod; that way your camera is locked in position, the car is static and the only variable to experiment with is the lighting angles.

Choose your stage

I love shooting cars on location, they don't really belong in white soulless studios. When you shoot on location give some thought to what that location says and how that affects the car. For instance, shoot a Ferrari outside a stately home and it says wealth, shoot it on a mountain road at dusk and it can say performance and freedom.

Always invest in good glass

There are many amazing cameras to choose from. However, always consider that the lens plays a huge part in your final image, so always invest in the best lenses and filters that you can afford over everything else. There's no point investing in an optically superb lens and then placing a cheap UV over the end of it.

KIT LIST



▲ Nikkor 35mm f/1.4

This is my go-to lens for everything, it's absolutely perfect. The low aperture allows me to shoot events in very low light, like night-time paddock shots.



▲ Nikkor 85mm f/1.4

For those longer shots, the 85mm is great, especially for capturing moments from a slight distance, where you don't want to be noticed or interfere.



◀ HoldFast Money Maker

My dual-camera harness is the best piece of non-camera equipment I own. It's stylish, comfortable and allows me to have two cameras and lenses at hand.

ALL PICTURES © AMY SHORE

This Austin Mini was taken during a road trip with Mini Classic from its HQ in Munich to the International Mini Meet in Westport, Ireland
Nikon D5, 35mm, 1/2000sec, f/2.8, ISO 100

This Alfa Romeo P3 was shot for German automotive and lifestyle magazine, *Ramp*
Nikon D750, 85mm, 1/400sec, f/2.8, ISO 200

My job involves documenting anything to do with cars, bikes and people, which enables me to travel all over the world and meet so many interesting folk. I attend anything from large meetings such as the incredible Goodwood Revival, to a 2000-mile road trip from Germany to Ireland with BMW, or land-speed record attempts on the Bonneville Salt Flats in Utah with Triumph.

My style is primarily photojournalism with influences from photojournalists such as Harry Benson, Don McCullin and Ragnar Axelsson. When I was younger I knew I wanted to take photographs and travel the world but didn't have a clue how I could do both without becoming a *National Geographic* photographer or a war photographer. I looked into doing both

before accidentally falling into automotive photography.

My job has taught me to say 'yes' to more things, as you'll have no idea what adventures you'll have, the amazing people you'll meet, or the stunning photographs you'll take. I was a wedding photographer before I became an automotive photographer but said yes to a car shoot one day, which I had no idea how to do, simply because it sounded like a fun day out with my friends. From that day I was hooked! I love the atmosphere of the automotive world as much as the cars and bikes themselves. When the exhaust fumes of a Ferrari 250 GTO catch the morning light, when racing drivers pull their helmets off after a hard race, or when you arrive at a stunning Austrian mountain pass – I just love the adventure and excitement!



Amy Shore

Amy Shore is an automotive and lifestyle photographer with a reportage style and is one of Nikon UK's newest Ambassadors. She has worked for a number of clients including Goodwood, Triumph and Jaguar Land Rover. Visit www.iamshore.com or follow her on Instagram @amyshorephotography.



Triumph's land-speed record attempt alongside Guy Martin taken shortly after sunrise
Nikon D750, 35mm, 1/3200sec, f/1.8, ISO 50

Amy's tips

Think location

When shooting cars out on location, always try and get away from a car-park location. Do a recce of your location beforehand for potential photographic spots. I see so many great images of cars that are ruined because of the location they are photographed in. Chat to the car's owner and ask if they'd like to have a private shoot, where you can then find more suitable locations and really show off the car's best features.

Be observant

Know your camera well and always be alert and watchful so you can capture any shot at a moment's notice. Some of my favourite car shots have been ones where I just happened to spot something, like a gorgeous Ferrari about to be pushed from its paddock into the sun. Car photography isn't all about being perfectly set up, but the life around them too.

Use a polariser

Get yourself a good polarising filter and a decent lens. A car 'pops' when you use a polarising filter as the windscreen becomes darker, the bonnet reflects less light, and the colours become more vivid. You can get great, cheap lenses (such as a Nikon 50mm f/1.8) which will make a whole lot of difference than just using your standard lens.

Enjoy your work

Find what you enjoy and stick with it. When I first became a car photographer, I thought I would one day have to learn how to do studio work, even though I hate studio photography. But it turns out that there are people who love studio car photography and hate events. Do what you absolutely love and you'll produce your best work.

On the horizon

Keep your horizons straight, unless you're doing car-to-car tracking. A tilted horizon can look cool and exciting when the car you're shooting is speeding along an open road. However, if you tilt your camera when on a level ground, it will just look a bit wrong. This also applies to details of the car – keep the lines corresponding with the horizon.

Mike's tips

Practice makes perfect

Before lining up a shoot you'll want to know you can execute the shot in the shortest possible timeframe. I've found people don't like hanging around for you to get the perfect shot, particularly at night. Refine the technique and exposure settings on your own car first and then you'll go into the shoot far better prepared.

Keep things simple

There's a lot to think about when you're shooting cars at night so you'll want to keep things simple at the start before building up to more adventurous ideas and locations. Begin by shooting the car from simple but effective angles such as side-on, rear three-quarter or front three-quarter.

Safety first

When you're working at night it's very important to make sure you stand out from other road users, even if you're photographing somewhere quiet. Always wear a high-visibility jacket, and when you're not capturing an image it's a good idea to wear a head torch to see where you're walking and what you're doing.

Review as you go

Chimping is a word associated with the habit of checking every photo on the camera display after it has been taken. It can lead to missed opportunities in some situations, such as at a wedding or sporting event. When you're painting cars with light at night the result can vary hugely from shot to shot so you'll want to review your images frequently. Once you've nailed the shot you can move onto the next composition.

Use an assistant

Speak to a friend to see if they'd be willing to spend some time helping you achieve the shot you want. They can hold the torch, keep an eye out for traffic, and even fire the camera when you say. Some of the best assistants can be car enthusiasts or even the car owner, who might just suggest an idea or location that you hadn't previously thought of. Working alone is much harder.



Michael Topham

Michael Topham is AP's reviews editor. When he's not testing cameras, lenses and accessories he spends a lot of his spare time photographing cars, both at his local racetrack and at interesting locations across the country. He's previously had automotive work published in *Car* magazine and on PistonHeads.

ALL PICTURES © MICHAEL TOPHAM

This image of a Lotus Elise was taken on a derelict farmyard and was illuminated using the IceLight2 Canon EOS 5D Mark III, EF 24-70mm f/2.8L II USM, 30secs at f/16, ISO 200

While I'm not a professional automotive photographer, I have always had a passion for cars. Over the last ten years I have turned my love for the subject into one I regularly photograph in my spare time. After a few successful attempts at shooting my own car with a basic camera rig, word got round between friends that I could take a half-decent shot of something on four wheels.

I'd say 80% of the car images I shoot are for owners who'd like a good quality photograph of their pride and joy, with the other 20% being taken up by shooting images for car websites such as PistonHeads. I shoot everything from rig shots to tracking shots, but I enjoy shooting cars during the hours of darkness most so I'm usually found working on cold winter nights when

other photographers don't head out.

Painting with light can deliver some particularly striking results when executed the right way. I started out by fastening eight LED strip lights to a curtain rail to create one long continuous strip of light before upgrading to a pair of Westcott IceLight2 lamps that offer adjustable power output. I lock my Canon EOS 5D Mark III off on a tripod, set the aperture manually to around f/8 at ISO 100 and then paint the car with light over a duration of 30 seconds or so. Every attempt produces a different result, so patience and perseverance is key. I always try to get the shot in-camera when I can as I find it more rewarding. However, sometimes a separate exposure is required for the lights or a little cleaning up of the bodywork is needed in Photoshop.





KIT LIST

Westcott IceLight2 ▶

This battery-powered continuous light source is ideal for painting cars with light at night. It offers a narrow spill with adjustable power output. Spare batteries can be purchased and drop in to a battery chamber.



Hahnel Captur Timer kit ▼

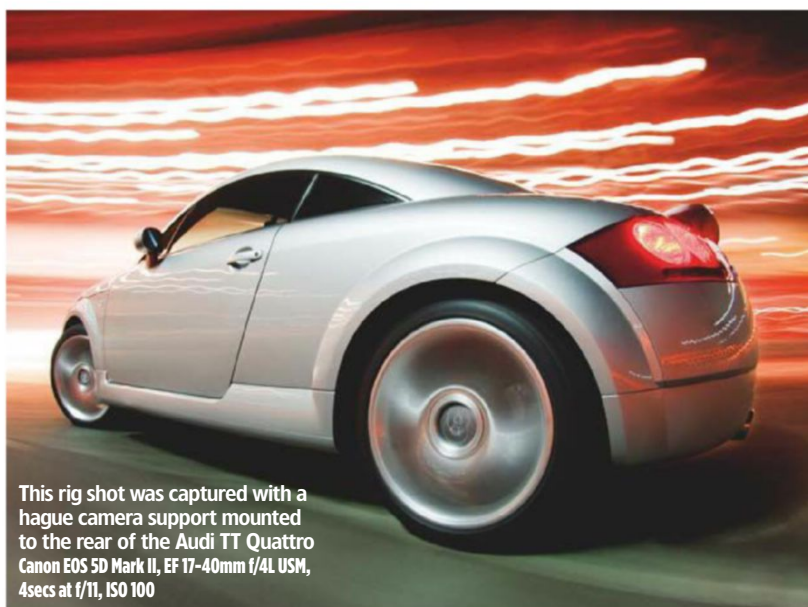
This wireless remote shutter release and timer remote is invaluable if you're shooting alone and don't want to be forever retracing your steps back to the camera.



▲ Head torch

Don't underestimate the importance of taking a head torch with you on any car shoot you attempt at night. Keeping the car headlights switched off will save draining the battery and getting caught out.

Painting with light is most effective in rural areas where there's less light pollution
Canon EOS 5D Mark IV, EF 24-70mm f/2.8L II USM, 20secs at f/11, ISO 50



This rig shot was captured with a hague camera support mounted to the rear of the Audi TT Quattro
Canon EOS 5D Mark II, EF 17-40mm f/4L USM, 4secs at f/11, ISO 100

Aim for the stars

The winners have been announced for this year's **Insight Astronomy Photographer of the Year competition**. Here's a closer look at the star performers

'Ghost World'
by **Mikkel Beiter**
(Denmark)
Winner, Aurorae

During October 2016 Beiter observed the waves from the sea slowly rolling up on this long beach in Iceland making the sand wet, resulting in great conditions for catching some reflections. Suddenly, clouds emerged from the nearby mountains and floated across the sea allowing him to capture this other-worldly scene of a powerful, teal aurora sweeping across the night sky in Stokksnes, Iceland.

Canon EOS 5D Mark III, 24 mm f/2 lens, 6secs, ISO 1600

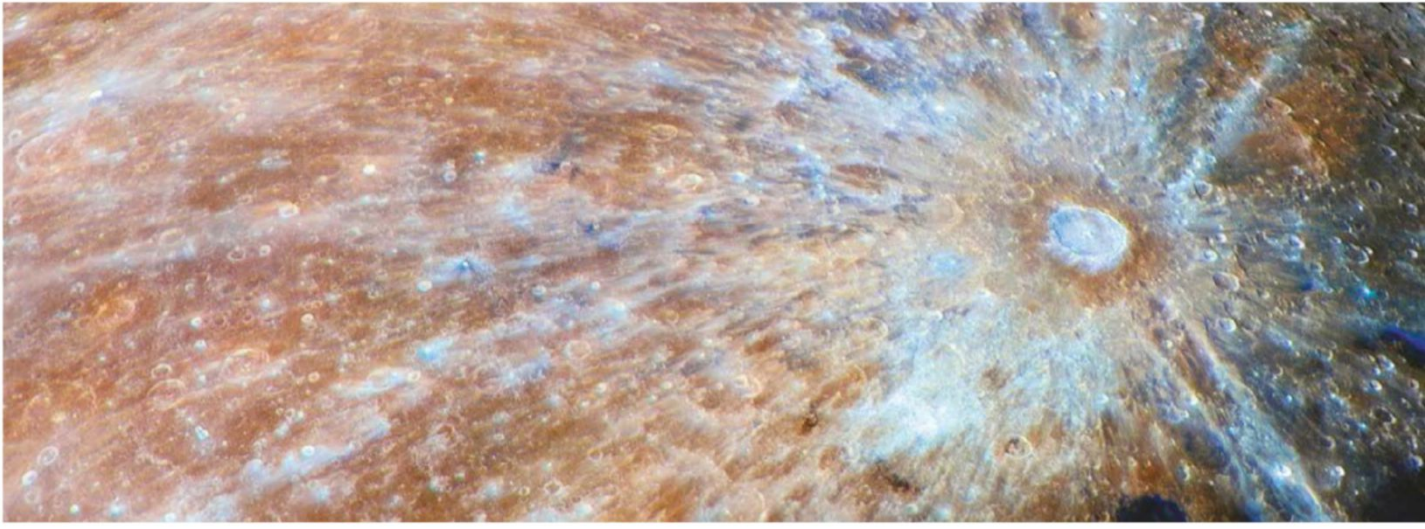
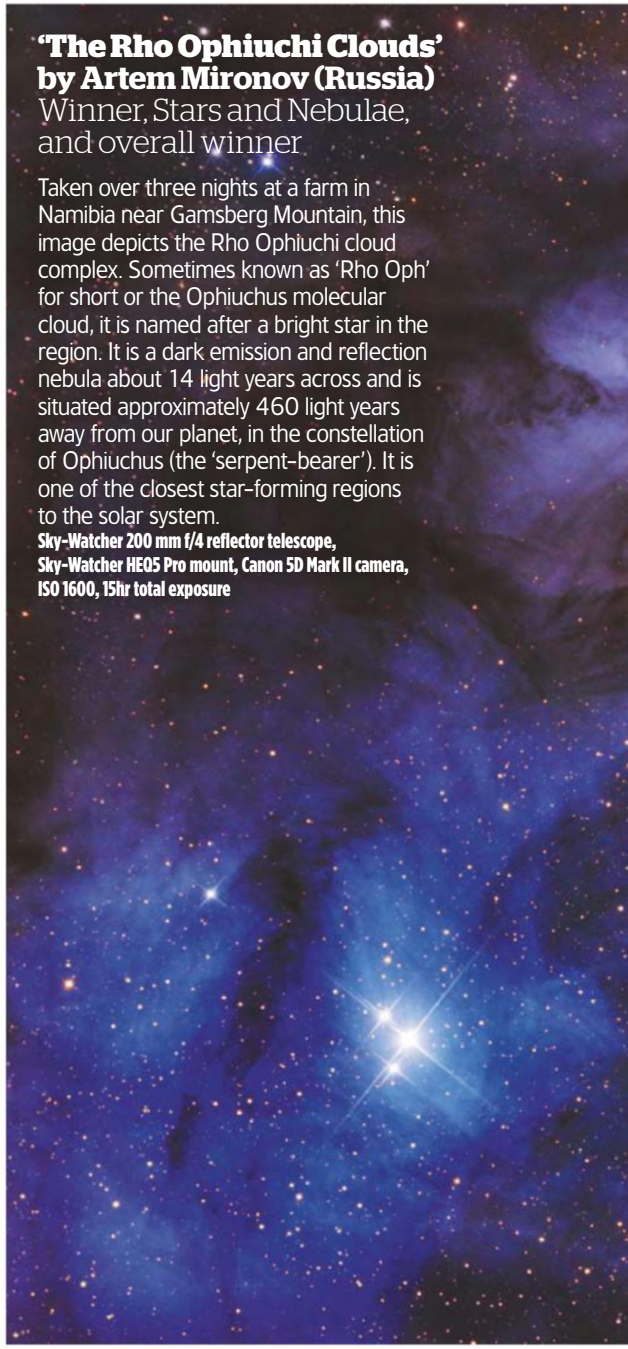


© MIKKEL BEITER

'The Rho Ophiuchi Clouds'
by **Artem Mironov** (Russia)
Winner, Stars and Nebulae,
and overall winner

Taken over three nights at a farm in Namibia near Gamsberg Mountain, this image depicts the Rho Ophiuchi cloud complex. Sometimes known as 'Rho Oph' for short or the Ophiuchus molecular cloud, it is named after a bright star in the region. It is a dark emission and reflection nebula about 14 light years across and is situated approximately 460 light years away from our planet, in the constellation of Ophiuchus (the 'serpent-bearer'). It is one of the closest star-forming regions to the solar system.

Sky-Watcher 200 mm f/4 reflector telescope,
Sky-Watcher HE05 Pro mount, Canon 5D Mark II camera,
ISO 1600, 15hr total exposure



© LAZIO FRANCESIS



© ARTIM MINOV

'Blue Tycho' by László Francsics (Hungary)

Winner, Our Moon

◀ This hyper-saturated image depicts the face of the lunar surface in a new light. The impact crater and its ray system appear as blue-white structures that extend over a thousand miles. The Tycho Crater, named after Danish astronomer Tycho Brahe, has a bluish shade that is characteristic of the youngest craters on the Moon, with this particular feature estimated to be 108 million years old.

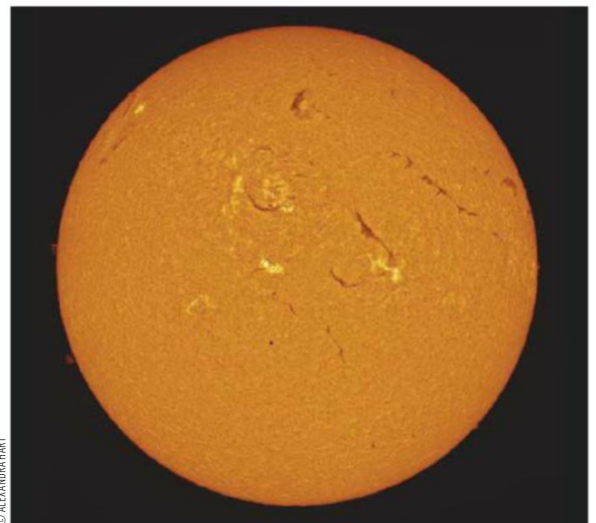
250 mm f/4 reflector telescope at f/10, Sky-Watcher EQ6 mount, ZWO ASI290MM and Sony SLT-A99V, composite of 5,000 monochrome frames and 50 colour frames

'Mercury Rising' by Alexandra Hart (UK)

Winner, Our Sun

➤ On 9 May 2016, a transit of Mercury occurred, with the smallest planet in the solar system passing directly between the Earth and the Sun over the course of seven-and-a-half hours. Mercury can be seen towards the centre of the image as a tiny black dot. The day of the transit had dawned cloudy but weather forecasts showed clear skies to the north, and Hart had a kind friend who offered the use of his garden as a viewing area.

TEC140 140mm f/7 refractor telescope, Solarscope DSFI00 H-alpha filter, Sky-Watcher EQ6 Pro mount, PGR Grasshopper 3, stacked from multiple exposures



© ALEXANDRA HART



**‘M63: Star Streams and the Sunflower Galaxy’
by Oleg Bryzgalov
(Ukraine)**

Winner, Galaxies

⬆ A bright spiral galaxy, Messier 63 looks like a star necklace in which the stars have crashed outwards from the galaxy’s centre, producing this fantastic long train. The ghostly star arcs of the Sunflower Galaxy had long been an elusive target for photographers, but upon deciding to take the image in one of the darkest places in Europe – the Rozhen Observatory in the Rhodopes Mountains, Bulgaria – Bryzgalov successfully captured such an astronomical object. Despite a warm winter and an early spring, there were snow drifts more than a metre high where he shot this, and it took a lot of effort to break through them.

QSI 583wsg, 10in f/3.8 homemade reflector telescope at f/4.4, Whiteswan 180 mount, 22hrs



**‘The Cone Nebula (NGC 2264)’
by Jason Green
(Gibraltar)**

Winner, Sir Patrick Moore Prize For Best Newcomer

⬅ A vivid deep-red image of the Cone Nebula, lying about 2,700 light years away in the constellation of Monoceros. The image consists of 20 x 10-minute exposures per filter and is an integration of luminance, red, green and blue (LRGB) and hydrogen-alpha (H-Alpha) filters. The image is calibrated with flat frames and bias frames, aligned and combined to produce one integrated full-colour image. PixInsight and Photoshop was used to process the image.

William Optics 132mm f/5.6 apochromatic refractor telescope, Celestron CGE Pro mount, QSI 660WSG8 Mono CCD, 16 2/3-hour total exposure

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© YURI ZVEZDNY

‘Wanderer in Patagonia’ by Yuri Zvezdny (Russia)

Winner, People and Space

⤵ A lone stargazer stares up at the stars of our galaxy, the Milky Way, as they stretch across the night sky over the Piedras Blancas glacier in the Los Glaciares National Park, Argentina. Alone in the darkness, Zvezdny made his way over the huge rocks with the mountain river roaring under his feet and the glacier rumbling nearby.

iOptron Sky-Tracker mount, Sony Alpha 7S, 18mm f/2.8 lens, 30secs, ISO 5000

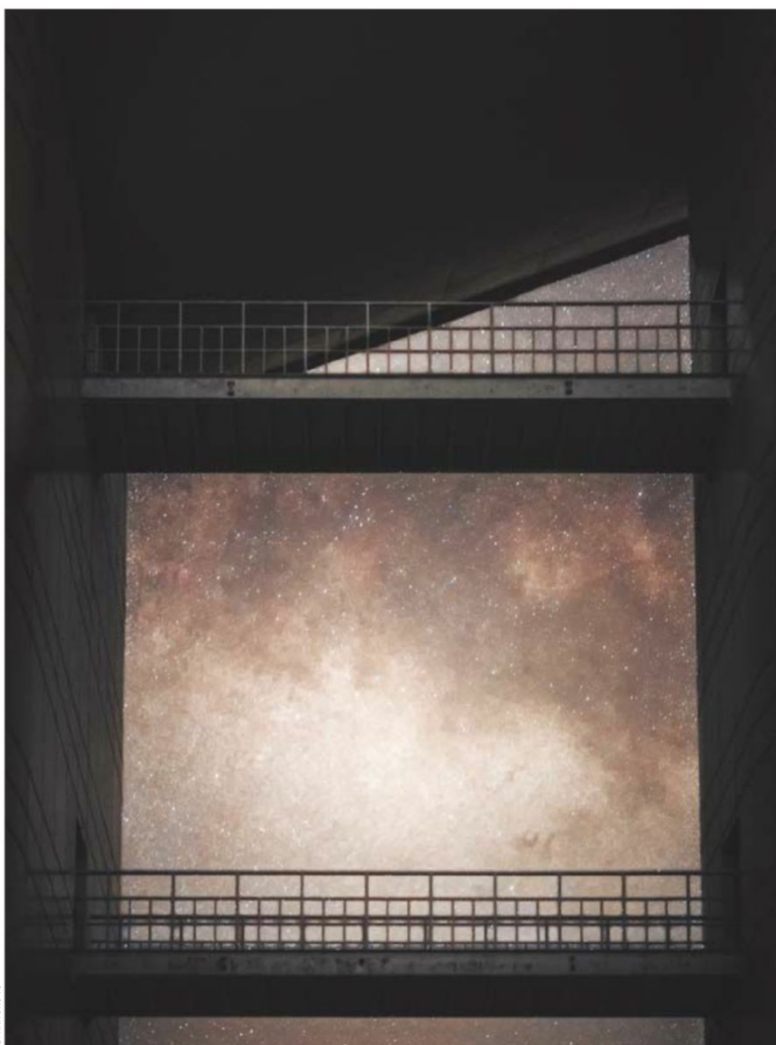
‘Passage to the Milky Way’ by Haitong Yu (China)

Winner, Skyscapes

➤ The serene sight of the dusky Milky Way viewed through the minimalist outdoor passageway of the Large Sky Area Multi-Object Fibre Spectroscopic Telescope (LAMOST) at the National Astronomical Observatory of China. Shot with an 85mm lens, the image is a composite of a three-panel panorama, each one with a single exposure.

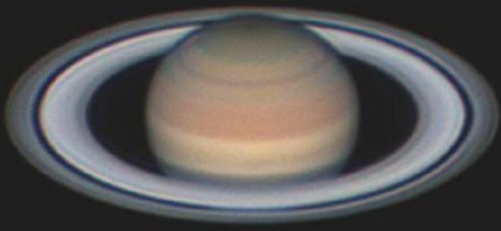
Sony Alpha ILCE-7s, 85mm f/1.4 lens, panorama of three 8sec exposures, ISO 10,000

© HAITONG YU



© GERALD RHEMANN





'Saturn'
by Olivia Williamson (UK)
Winner, Young Astronomy
Photographer Of The Year

An incredibly detailed image of the ringed planet, Saturn, which 13-year-old Olivia Williamson captured on a trip to the desert near Al Khazna, Abu Dhabi with her dad. The conditions on 27 May meant the body of Saturn appeared to have more detail than she had seen before, resulting in a trip to the desert to escape the light pollution of the city. Using her new ZWO ASI244 colour camera for the first time coupled with excellent conditions, the photographer even managed to capture the beauty of the Cassini Division in the rings.

Celestron C11 355.6mm f/10 reflector telescope at f/2.7, Sky-Watcher AZ-EQ6 GT mount, ZWO ASI224MC

© OLIVIA WILLIAMSON



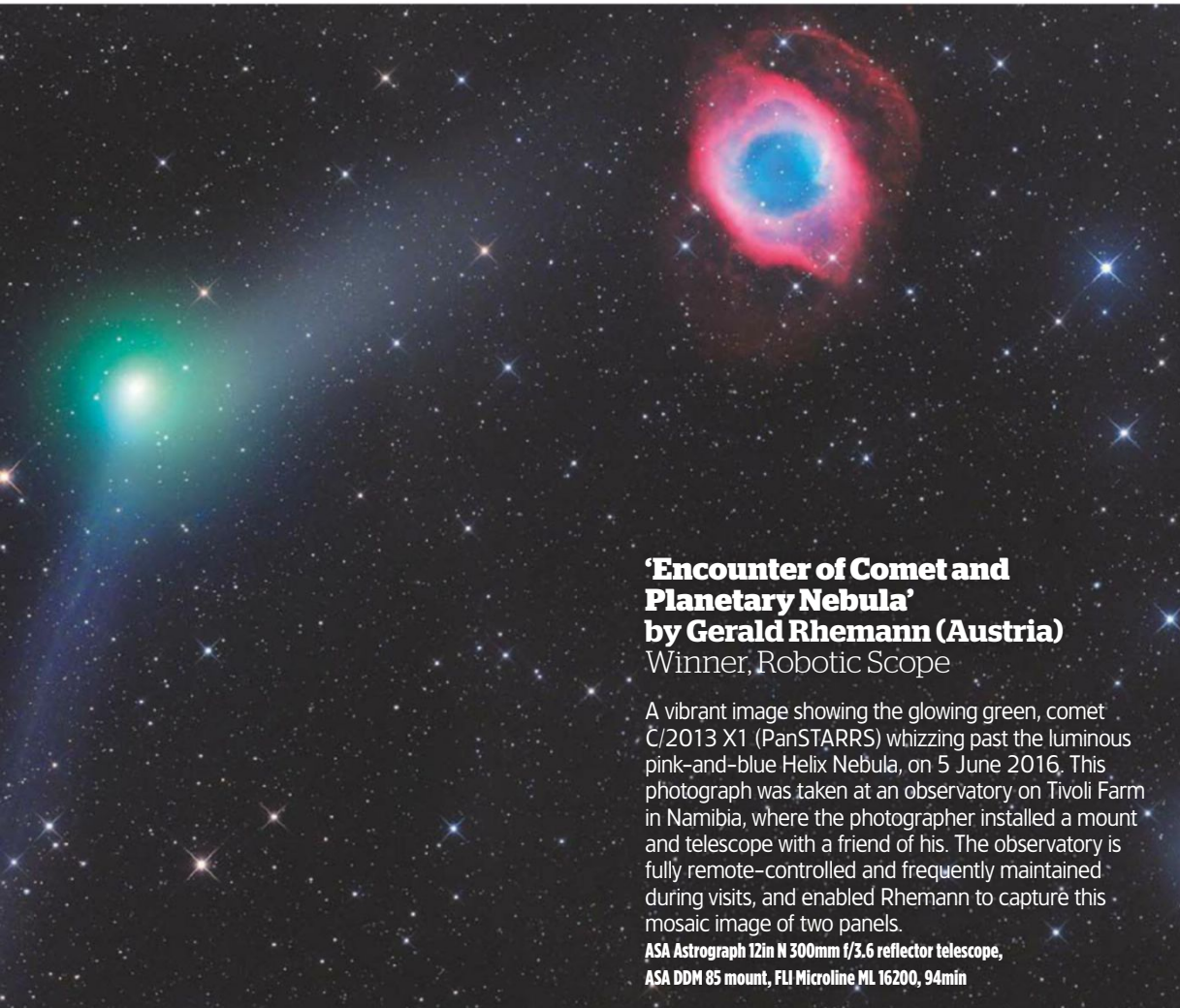
© ROGER HUTCHINSON

'Venus Phase Evolution'
by Roger Hutchinson (UK)

Winner, Planets, Comets and Asteroids

This image shows the changing face of Venus as it grew from 86.6% illuminated and 11.9in in diameter (as seen from the same spot in London) on 25 September 2016, to 1% illuminated and 59.3in in diameter six months later. Infrared and ultraviolet filters captured cloud features during the larger crescent phases, and those where the apparent diameter is small or the crescent is thin, were taken using only an Infrared pass filter. All were stacked in Autostakkert! and sharpened in RegiStax. Final processing was performed in Photoshop CC.

Celestron C11 EdgeHD 355.6mm f/10 reflector telescope, Celestron CGE Pro mount, ZWO ASI174MM



**'Encounter of Comet and
Planetary Nebula'**
by Gerald Rhemann (Austria)
Winner, Robotic Scope

A vibrant image showing the glowing green, comet C/2013 X1 (PanSTARRS) whizzing past the luminous pink-and-blue Helix Nebula, on 5 June 2016. This photograph was taken at an observatory on Tivoli Farm in Namibia, where the photographer installed a mount and telescope with a friend of his. The observatory is fully remote-controlled and frequently maintained during visits, and enabled Rhemann to capture this mosaic image of two panels.

ASA Astrograph 12in N 300mm f/3.6 reflector telescope,
ASA DDM 85 mount, FLI Microline ML 16200, 94min



Now in its ninth year, the Insight Astronomy Photographer of the Year competition is run by the Royal Observatory Greenwich in association with Insight Investment and BBC Sky at Night Magazine. The category winning images can be seen at the Royal Observatory's Astronomy Centre in Greenwich, London until 28 June 2018. Winners and shortlisted entries will also be published in the competition's official book *Astronomy Photographer of the Year Collection 6*, ISBN 978-0008-249502, published by Collins in November, priced £25. For information about entering next year's competition visit www.rmg.co.uk/astrophoto.

Grays of Westminster[®]

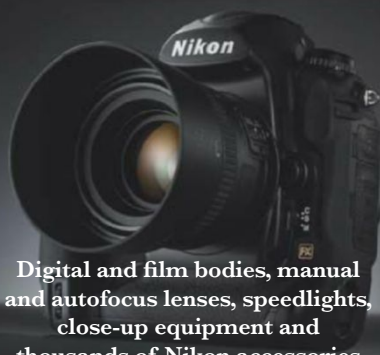
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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to isolate the action

JUDY Plant took this photograph along London's South Bank. The shot was perfectly timed, but significant portions of the frame add nothing to the story. The main point of interest is the young man balanced in mid-air, so I cropped the image to focus tightly on the action. I then

used local adjustments to lighten the surroundings to help isolate him from the background. On a technical note, the photo was captured at 1/25sec. This was fast enough to capture a perfectly sharp image, but with just a small amount of movement blur in the legs.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



BEFORE



AFTER



1 Crop the image

The first thing I did was to select the Crop tool and crop the image to apply a portrait format crop. In the Basic panel I lightened the Exposure, but at the same time I lowered the Highlights amount slightly.



2 Add Filter adjustments

I then added Radial and Graduated Filter adjustments to selectively lighten the image. A Graduated Filter in the bottom left corner lightened the exposure and highlights, but also added more contrast.



3 Adjustment brush edits

I selected the Adjustment brush and, with the Auto Mask option checked, clicked on the people in the background and painted to lighten the Exposure. Finally, I converted the photo to black & white and added a split tone.



How to correct for underexposure

ROBERT Boughen used his Nikon D3200 with a 50mm prime lens to photograph these Senegalese football supporters parading in the street. The composition, timing and viewpoint are all spot on. As brilliant as this photograph is, I would question the camera settings used. For example, the ISO setting was 800. When taking photos in bright daylight, I would

recommend using the optimum ISO setting, which for a Nikon camera would be ISO 160 or a multiple thereof. Also, the exposure compensation was set to minus two thirds of a stop. This was unnecessary for a subject like this. In fact, the first adjustment I applied here was to substantially increase the Exposure setting.



1 Basic panel adjustments

I opened the JPEG original in Camera Raw. In the Basic panel I lightened the photo by setting the Exposure slider to +1.30. I then fine-tuned the other tone sliders to optimise the tone contrast. In the Presence section below I boosted both the Clarity and Vibrance.



2 Add a Radial Filter adjustment

With the Radial filter selected, I clicked on the green-painted man to add a Radial Filter adjustment. In the Filter settings I selected Outside and applied a negative Exposure adjustment to darken the outer areas.



3 Add Graduated Filter adjustments

Next, I selected the Graduated Filter and added a darkening Exposure adjustment to the bottom of the photograph. I then clicked to add a second negative Exposure adjustment to darken the top of the image.

Native ISO settings

THE sensor in your camera will have an optimum, native ISO setting. As was mentioned in the text, with Nikon camera sensors this is usually ISO 160, while on Canon digital SLR cameras it is ISO 100. This is the lowest ISO setting at which the camera sensor performs at its best. While lower ISO settings may be available, the capture quality won't be as good

as shooting at the native ISO setting. Whenever you need to increase the ISO, it is best to select an ISO setting that is a multiple of the native ISO. Therefore, Nikon users should generally consider selecting ISO settings of 160, 320, 640 and so on, while Canon users should select 100, 200, 400 etc. For example, if you set the ISO on a Canon to 500, this is effectively a boosted ISO 400 signal that can result in more noise than if you had set the ISO to 800.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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APOY
2017

In association with

SIGMA

Amateur Photographer of the Year

We reveal the top 30 images uploaded to Photocrowd from Round Four of APOY 2017, **City Clickers** (cityscapes and architecture)



1st

Round Four **City Clickers**



Lee Stoneman wins a Sigma sd Quattro and 30mm f/1.4 DC HSM Art lens. The Sigma sd Quattro features a mirrorless structure and Sigma SA mount. It has an APS-C-sized sensor, offers medium-format image quality with 39 million pixels and is compatible with all Sigma lenses. The Sigma 30mm f/1.4 is a large-aperture standard lens with an angle of view equivalent to 45mm on a 35mm camera. It's a superb go-to lens for an APS-C-format digital SLR. That's a total prize value of £1,049.99.

1 Lee Stoneman **UK** 50pts

Canon EOS 600D, 28-80mm, 1/40sec at f/22, ISO 100

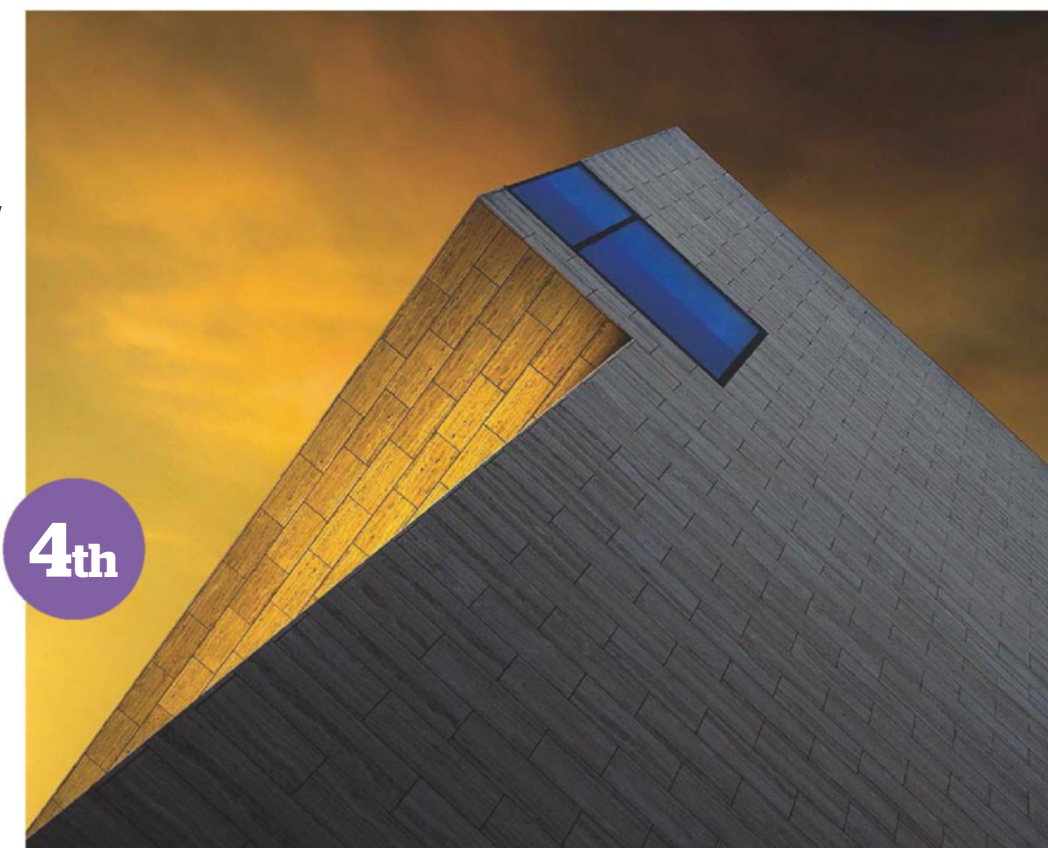
This image scored consistently well with all the judges. There's much to love in this shot of the Sage Concert Hall in Gateshead, Tyne and Wear. It's multilayered, and makes great use of a silhouetted foreground, a misty middle-ground and a beautifully atmospheric background with the sky. Here we see traditional older houses set against a modernist structure. It's almost as if the newer structure is pushing the older houses into the background of the past, hence the silhouette. It's a great image and a worthy winner.



2nd

2 Ivan Russia 49pts
 Fujifilm XT10, 14mm, 1/9sec at f/11, ISO 200
 The Evolution Tower office building in Moscow's International Business Centre is an impressive structure, but here we see how it can be shot in a truly dynamic way. The tower disappearing into the mist is wonderfully atmospheric and flipping the image upside down means there is a degree of visual abstraction that keeps both the eye and mind engaged.

4 Gilbert Claes Belgium 47pts
 Canon EOS 70D, 17-55mm, 1/100sec at f/16, ISO 400
 In this light-saturated image called 'Golden Glow', we get an unconventional angle on a museum in Leopold Vanderkelenstraat, Belgium. The image carries an abstract quality, which is the result of the photographer angling his camera up and shooting into the atmospheric and twilight sky.



4th

3rd



5th

3 Lukasz France 48pts

Nikon D7000, 17-50mm, 1/200sec at f/5.6, ISO 100

This is a simple, yet striking image. Le Moretti is a remarkable piece of modern architecture in Paris. The chimney's perfectly straight multi-coloured strands of fibreglass tubes sit next to the block shapes of the white building and windows. When combined with the curves of the reflections in the window, it provides a stunning abstract juxtaposition.

5 Lu Wenpeng France 46pts

Canon EOS 5D Mark II, 50mm, 1/400sec at f/7.1, ISO 200

This shot, called 'Berlin Biker', is a great example of when to convert your city scenes to monochrome. By stripping away colour, our eyes can focus on the shapes, tones and structure of the architecture. Including a human element in the scene gives a sense of scale. The timing of the cyclist passing through is perfect, with the wheels mirroring the circle shape behind.



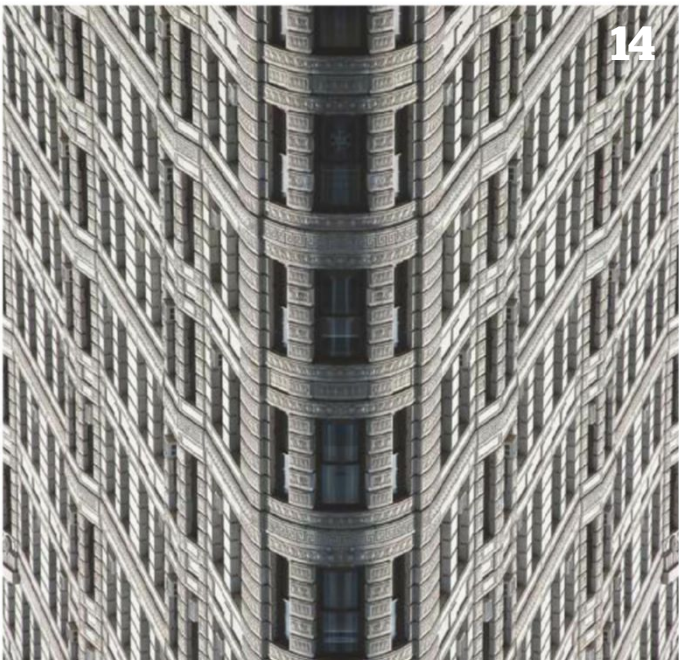
6

6 Mike Bryant UK 45pts
Nikon D750, 24-120mm, 1/40sec at f/22, ISO 100
The iconic roof of the Riverside Museum in Glasgow makes for a fantastic abstract shot. We love the simplicity of the black, blue and white.



10

10 Ed Fil UK 41pts
Leica M Monochrom (Typ 246), 50mm, 1/750sec at f/8, ISO 320
An excellent composition with good use of leading lines. The juxtaposition of old versus new and beautiful curves versus stark, straight lines adds impact.



14

12 Linda Wride UK 39pts
Nikon D300, 16-85mm, 1/250sec at f/8, ISO 400
This is a perfect example of colour working well in an abstract architectural scene. We love the bold red structure against the deep cyan background.
14 Andy Cruxton UK 37pts
Fujifilm FinePix S8000fd, 42mm, 1/250sec at f/5.6, ISO 64
Famous architecture is popular to shoot, but by capturing just a small section and experimenting with angles you can create interesting abstract compositions like this.



7

7 Howard Mason UK 44pts
Canon EOS 350D, 16-35mm, 1/125sec at f/10, ISO 100
This avenue of trees in Berlin, Germany, draws the eye in, and the delicate tones of the trees contrast nicely with the modern architecture.
11 Simon Hadleigh-Sparks UK 40pts
Sony Alpha 6000, 1/1,000sec, ISO 100
The extreme angle pointing directly up towards the sky and the surrounding building makes this an interesting and unique point of view.



11



12



15



8

8 Kelly McCann UK 43pts

Canon EOS 5D Mark III, 24-105mm, 1/160sec at f/18, ISO 100

A number of elements make this shot work, such as the graphic nature and lines of the building against the silky sky, and the mirroring light and shade.

9 Stéphane de Rouville France 42pts

Nikon D90, 75mm, 1/500sec at f/6.3, ISO 500

What an extraordinary scene! Capturing the houses without sky or surroundings emphasises the scale of the intriguing monastic city of Larung Gar, China.

15 PowderPhotography UK 36pts

Sony Cyber-shot DSC-RX100, 28-100mm, 1/15sec at f/5, ISO 125

The light is beautiful and the two people bring the image together perfectly. It's a cinematic image and one that evokes a story in the viewer's mind.

16 Lee Acaster UK 35pts

Canon EOS 5D Mark II, 18mm, 30secs at f/7.1, ISO 100

The modern buildings in the distance with the foreground tyres and rope create an interesting contrast.



9



13 Paris Iliopoulos UK 38pts

Olympus OM-D-E-M5 II, 8-19mm, 1/6,400sec at f/6.3, ISO 200

Shooting on an overcast day has helped capture a clean reflection in the windows, creating an intriguing and eye-catching abstract result.



16



17

17 Andrew Robertson UK 34pts

Canon 5D Mark IV, 24-70mm, 1/160sec at f/11, ISO 400

Andrew says composing abstract images does not come naturally to him, but we beg to differ. This fantastic shot was taken in Hamburg, Germany, and has a wonderful sense of motion.



18

18 Linda Wride UK 33pts

Nikon D300, 16-85mm, 1/160sec at f/4.5, ISO 200

This shot has great symmetry and Linda has done well to keep all the lines straight. The 'no bikes please' sign adds a touch of humour, but also acts as anchor point for the eye.

19 Adriana Romania 32pts

Sony Alpha 7 Mark II, 55mm, 1/200sec at f/8, ISO 80

Reducing buildings to a mixture of lines, shapes and shadows can be very effective, as Adriana has proven here. Turning the image on its side has also helped to simplify the composition.



21

21 Peter Bergen Henegouwen Netherlands 30pts

Canon 5D Mark III, 24-105mm, 1/160sec at f/8, ISO 200

It takes a keen eye to detect a scene like this. It's a simple demonstration of composition and colour, and all the better for it.



22

22 Neil Burnell UK 29pts

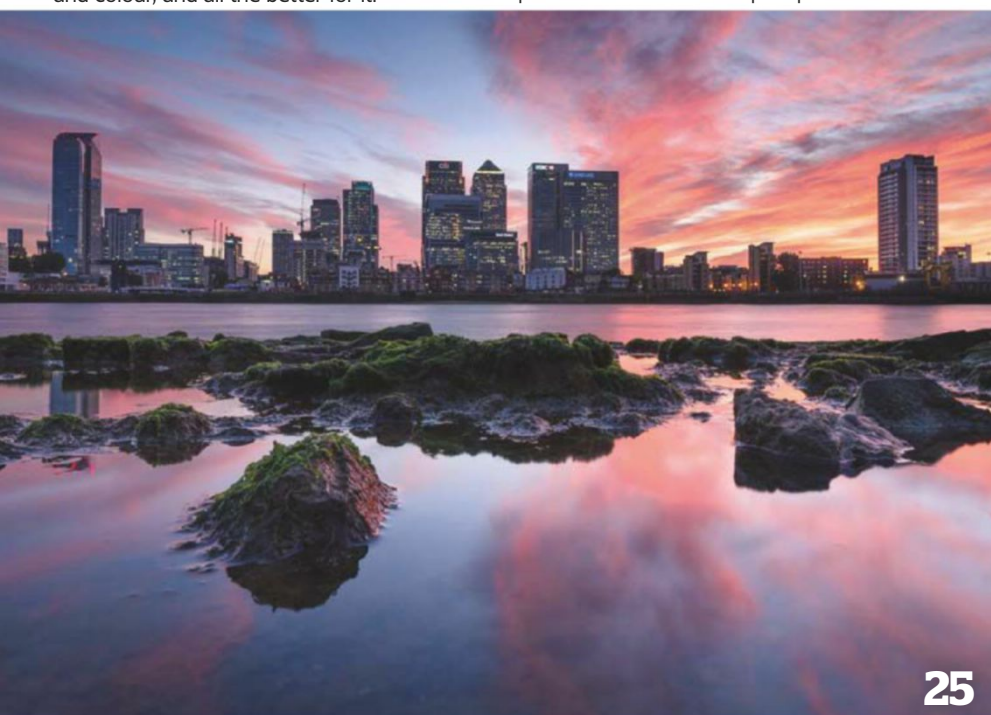
Nikon D810, 15-30mm, 1/60sec at f/11, ISO 64

One of the biggest challenges here must have been lining up the angles. Everything from the jagged 'teeth' of the left-hand building to the pointed corners at the top is spot on.

25 Stu Meech UK 26pts

Nikon D750, 24-120mm, 2secs at f/16, ISO 200

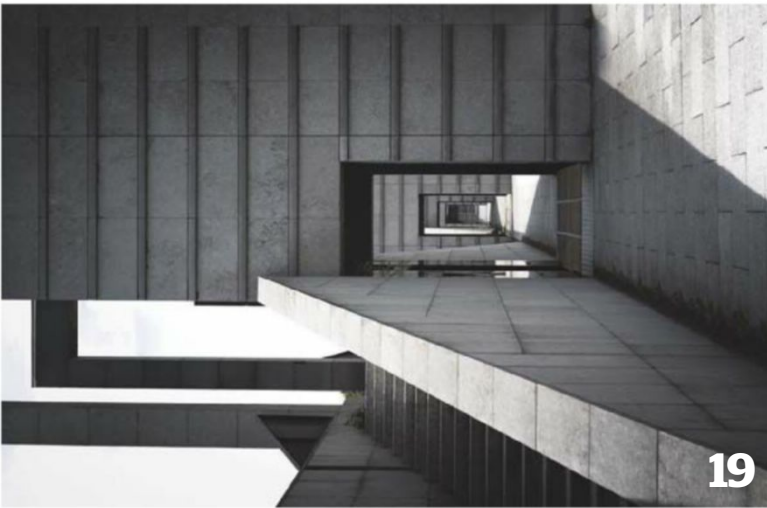
An iconic London skyline captured differently. The foreground interest balances the buildings and getting down low has captured a reflection of the beautiful sunset in the water.



25



26



19



23

23 Danny Kenealy UK 28pts

Canon EOS 5D Mark III, 50mm, 1/5sec at f/8, ISO 100

Reflections are a great way of introducing depth and dynamic visuals to a panoramic scene like this skyline.

27 Bistra Stoimenova Bulgaria 24pts

Canon PowerShot SX200 IS, 50-600mm, 1/250sec at f/5, ISO 80

Bistra was strolling around Sofia in Bulgaria when she spotted this reflection in a puddle.

28 Mary Dimitropoulou Hong Kong 23pts

Nikon D5100, 18-55mm, 1/400sec at f/3.8, ISO 100

A vertiginous approach to illustrate the number of stacked apartments in Hong Kong.



27



28

26 HilaryL. New Zealand 25pts

Sony Cyber-shot DSC-RX10 II, 60mm, 1/800sec at f/4, ISO 100

Some of the greatest cities are a mix of old and new architecture, and when the two sit together the contrast can make a striking picture. The height difference between the buildings also adds impact.

29 Alan UK 22pts

Canon EOS 50D, 10-22mm, 1/100sec at f/9, ISO 200

A shock of bright green amid a sea of brown rooftops in Newcastle takes the eye straight to the action, and shows a moment of peace in a busy city. Keeping this area off-centre has given the picture a nice balance.

30 Dan Portch UK 21pts

Samsung Galaxy S6 Edge, 1/100sec at f/1.9, ISO 64

Dan was on his way to a meeting when he spotted this unusual view of The Scoop in London. Having just a mobile phone he was limited by focal length, but this actually worked to his advantage.



20

20 Chris Homan UK 31pts

Canon 5D Mark II, 70-200mm, 1/50sec at f/11, ISO 500

To emphasise the columns forming the Attalos Archway in Athens, Greece, Chris has darkened the back of the shot, which works wonderfully.

24 Ali Sabih Kadhimi Iraq 27pts

Nikon D7000, 10-20mm, 1/80sec at f/10, ISO 100

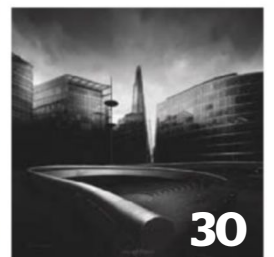
Shooting with a wideangle lens has allowed Ali to include plenty of foreground that draws the eye to the main structure.



24



29



30

The 2017 leaderboard

There has been some movement in the leaderboard with the fourth round of APOY. Although Henrik Spranz didn't score any points, he is still in the lead with 175 points. Simon Hadleigh-Sparks scored well with one entry and has knocked Elena Paraskeva off second place into third.

| | | | | | |
|----------|-----------------------|--------|----------|------------------------|-------|
| 1 | Henrik Spranz | 175pts | 6 | Agnieszka Maruszczczyk | 72pts |
| 2 | Simon Hadleigh-Sparks | 122pts | 6 | Linda Wride | 72pts |
| 3 | Elena Paraskeva | 116pts | 7 | Ata Mohammad Adnan | 68pts |
| 4 | Marco Tagliarino | 101pts | 8 | Bleron Çaka | 67pts |
| 5 | Neil Burnell | 76pts | 9 | Sydney Harding | 62pts |

To enter and find details of the upcoming rounds of APOY 2017 visit www.amateurphotographer.co.uk/apoy and click Enter Now

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Eleanor Stobbart, Torquay



Eleanor has been shooting since she got her first SLR at the age of just 13. This was soon followed by darkroom equipment at the age of 14 and since then doesn't go anywhere without her camera. Her passion lies with portrait, in particular fashion, photography. A tomboy at heart, fashion shoots help Eleanor express her creativity and feminine side. She loves creating stories with her images and injecting her personality into what she captures. While it's a dream to become a professional fashion photographer, Eleanor is always up for new challenges and simply enjoys just shooting!

Gabriella, Exeter

3 Eleanor has captured a soft, feminine portrait with a hint of romanticism. The delicate purple flowers help create a natural frame
Canon 5D Mark II, 150mm, 1/1,000sec at f/2.8, ISO 100, reflector, scrim

Shannon, Mamhead

4 For this shoot Eleanor wanted to experiment with smoke grenades. The purple smoke gives a feminine vibe and a pop of colour
Canon 5D Mark II, 50mm, 1/125sec at f/3.2, ISO 640

Lydia, Exmouth

5 The light looks bright so Eleanor has done well to control the highlights and fill in shadows with a reflector. A lovely, summery, boho vibe
Canon 5D Mark II, 50mm, 1/1,000sec at f/4.5, ISO 100, reflector

Charlotte, Totnes

6 This portrait was taken for the model's lifestyle and fitness blog, Fit4Fashion. The spring blossom frames the image nicely and adds a soft, dreamy feel
Canon 5D Mark II, 85mm, 1/400sec at f/1.8, ISO 100



Roksana, Instow Beach

1 At the time Eleanor wanted to add some beach portraits to her portfolio. She's captured a soft and dreamy shot, which focuses on the beautiful bracelets
Canon 5D Mark II, 85mm, 1/2,500sec at f/1.8, ISO 100, reflector

Maisie, Little Fistral

2 Eleanor wanted to capture model Maisie integrating with the surrounding dark rocky environment, which she's done tremendously well
Canon 5D Mark II, 50mm, 1/500sec at f/4, ISO 100





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Brian Siemann, USA, in the men's 400m T53 at the World Para Athletics Championships, London
12-24mm, 1/2500sec at f/4, ISO 2500



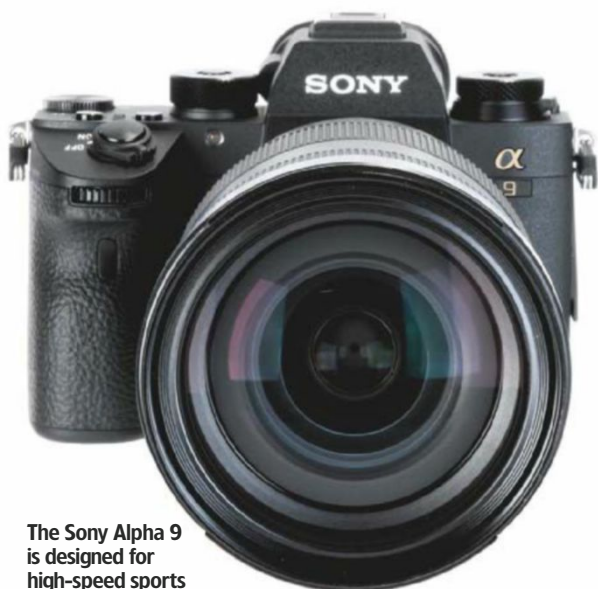
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At a glance

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- 20fps shooting
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- 5-axis in-body stabilisation

Silence is golden



The Sony Alpha 9 is designed for high-speed sports and action shooting

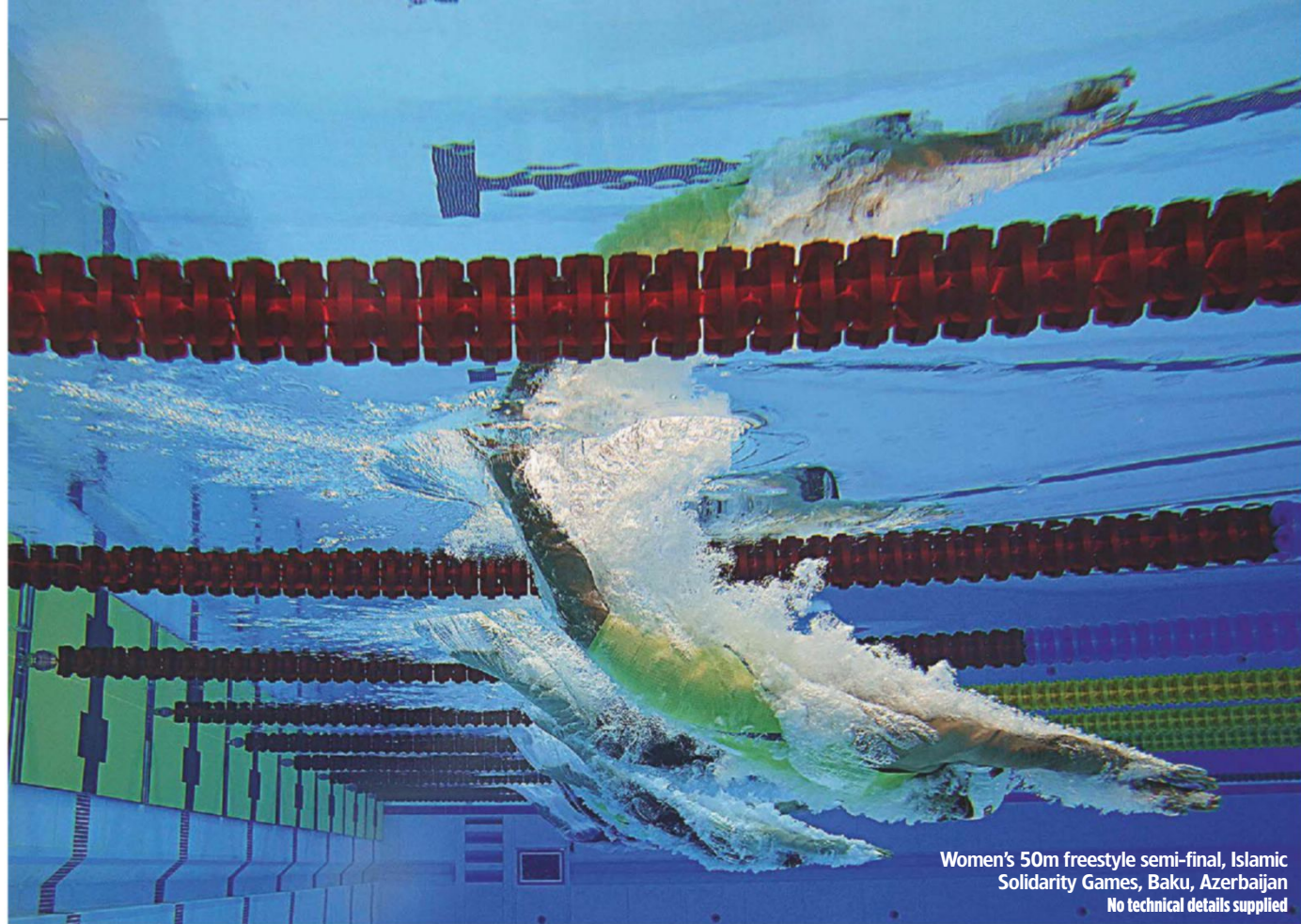
There's been a lot of hype about the fast and silent **Sony Alpha 9**, so what does top sports shooter **Bob Martin** think after using one?

My first experience of the Sony system was with an Alpha 7R II, which offered good quality but was fiddly to use and the viewfinder was ropey. However, I was intrigued by its silent shooting ability. When I saw the Alpha 9 it had a better menu and better viewfinder, but what really caught my eye was the fact that not only was it a silent camera, but it was a 20fps silent camera. For a sports photographer, silent shooting is invaluable. If you are sitting next to Tiger Woods and you

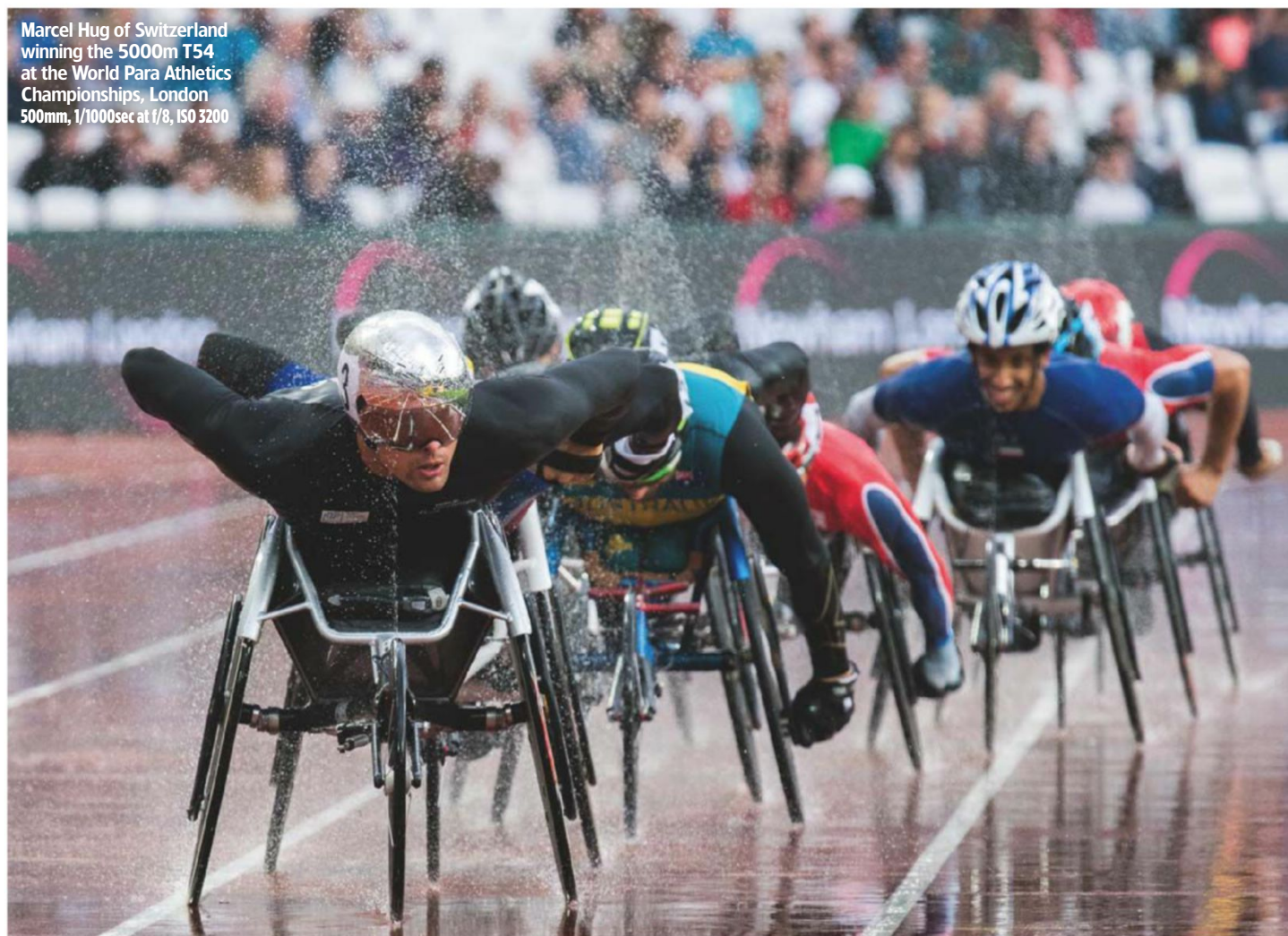
motordrive your camera with a loud whirr, you will quickly be carted off by security. If you are at a snooker game, or cause a runner to have a false start, the same thing will happen. Silent shooting is great for portrait work, too. Take Premier League footballers: they tend to be high-profile, precious types, so if they hear the shutter a few times they will be up and ready to leave. Working silently means that *you* are telling the subject when you like the picture, not the click of the camera.

Obviously, I don't want to





Women's 50m freestyle semi-final, Islamic
Solidarity Games, Baku, Azerbaijan
No technical details supplied



Marcel Hug of Switzerland
winning the 5000m T54
at the World Para Athletics
Championships, London
500mm, 1/1000sec at 1/8, ISO 3200



interfere or ruin the sports I love by my picture taking. There are lots of shots I have been unable to get as I won't take the risk of clicking the shutter at the wrong time, and the Alpha 9 removes that risk. While it's nice to have 20fps, to be honest I would have also jumped at 10fps with silent motordrive.

Class glass

It has taken me a while to get used to the Alpha 9, but it's been quicker than I thought it would as I had already used the Alpha 7. It's still a different way of

Top: Fedor Klimov and Ksenia Stolbova of Russia at the World Ice Skating Championships, Helsinki, Finland 70-200mm, 1/1600sec at f/4, ISO 10,000

Above: Roger Federer, Switzerland, wins the Men's Wimbledon Final 70-200mm, 1/4000 at f/2.8, ISO 500

shooting, though. To shoot sports, you must be at one with the camera, and not make silly mistakes. Even as a long-established Nikon user, it took time for me to make the jump from the D3S to the D4 and then the D5.

I tend to use the Alpha 9 for less 'critical' sporting events, but I am becoming more and more at one with it. That said, I did shoot the recent Wimbledon men's final with the Alpha 9 and 70-200mm lens, as I was covering it for Wimbledon rather than the press. Still, that shows



'Another surprise is the quality of the lenses. I am very pleased with the new 24-70mm'

my confidence in the Alpha 9. I'm glad I took time to get used to it, though, as I think I may have fluffed some shots if I had started using it exclusively from the get-go.

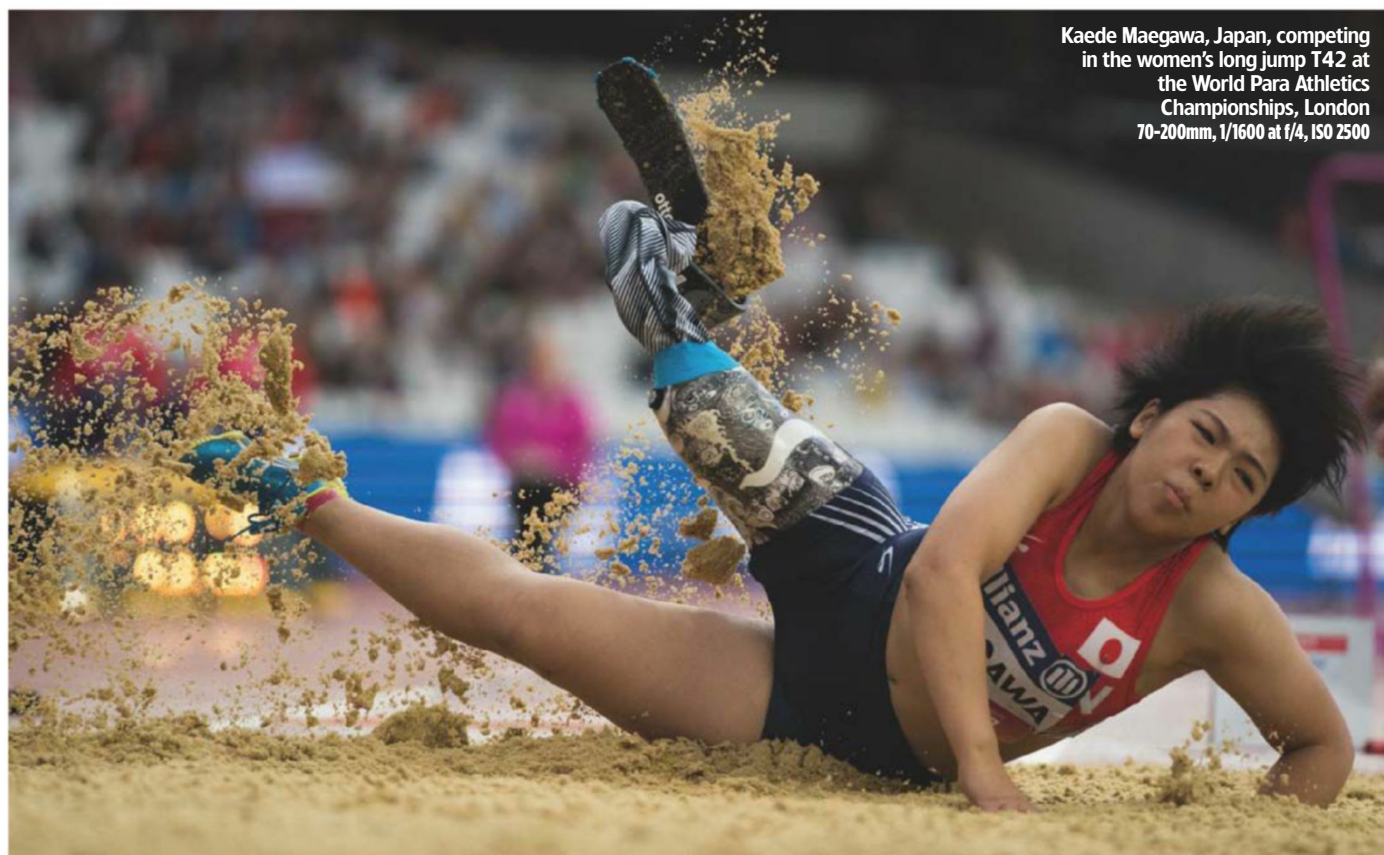
Another big surprise is the quality of the lenses. I am very pleased with the new 24-70mm f/2.8 G Master, which is sharp from edge to edge. It is fairly compact, but I do need to use it with the battery grip on the Alpha 9 – even though I have small hands for a big bloke. With the grip, it feels much better balanced on the camera.

I also have the 16-35mm f/2.8, which is very sharp and light. In fact, I think it's better than the Nikon equivalent. Then I have the 12-24mm f/4, which is a fantastic lens even though it's not a G Master. Yes, it's f/4, but it's as sharp as a tack and the f/2.8 Nikon version is a lump in comparison. Also, the 70-200mm is perfect. It's a super-balanced

Cristian Valenzuela, Chile, leads
in the 1500m T11 final at the
World Para Athletics
Championships, London
12-24mm, 1/3200 at f/4, ISO 2500

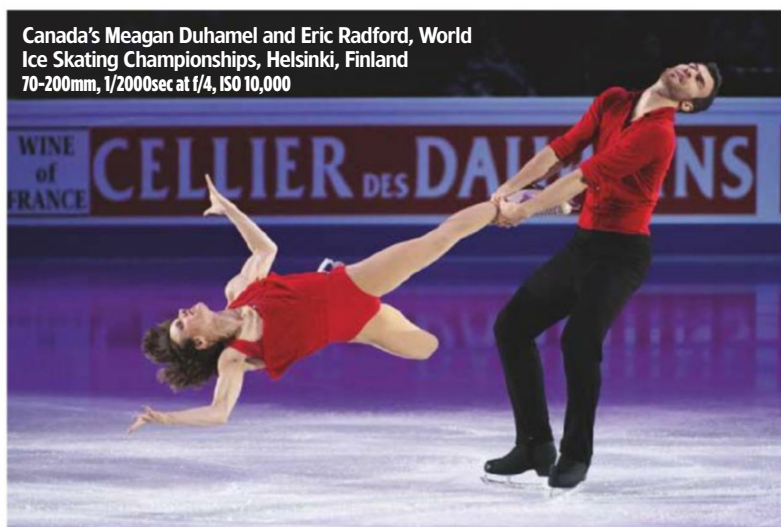


Kaede Maegawa, Japan, competing
in the women's long jump T42 at
the World Para Athletics
Championships, London
70-200mm, 1/1600 at f/4, ISO 2500





Canada's Meagan Duhamel and Eric Radford, World Ice Skating Championships, Helsinki, Finland
70-200mm, 1/2000sec at f/4, ISO 10,000



➤ f/2.8, which zooms at the back, not the front – just the way I want to work.

However, where Sony is lacking is on the telephoto side. There is the 100-400mm G Master, which is good, but it's only f/4.5-5.6 and doesn't replace a faster Nikon telephoto zoom. For me, the Alpha 9 is a wideangle-to-medium telephoto lens choice.

Apart from the relative lack of fast telephoto zooms, the other big drawback of the Alpha 9 is the clunky image transmission. I have to transmit shots instantly for a lot of my jobs, and while Ethernet and Wi-Fi are built into the Alpha 9, the camera locks up during the transmission. I find that this is a real issue for me as a sports photographer.

The eyes have it

As I'm a sports photographer, good continuous AF is also essential and the Alpha 9 scores highly here. There's a particularly good setting that detects the eye through the AF when you're about to photograph a person. It is not a new feature, but it's particularly well implemented on the Alpha 9.

I keep the AF area fairly wide and have programmed a back button with this eye-focus feature, so I can easily activate it when, for example, two soccer players are running towards me. Often in this kind of situation, the AF would mess up and catch somebody's nose or forehead rather than the eye, so as soon as a person is ahead in the frame I can press this button and the camera finds and follows their eye. For

Petrucio Ferreira dos Santos, Brazil, wins the men's 200m T47 at the World Para Athletics Championships, London
500mm, 1/1600sec at f/4, ISO 2500



During a career spanning 30 years, Bob Martin has photographed every major sporting event on the planet, from 15 summer and winter Olympics, to elephant polo and horse racing on ice. He is a three-time winner of the prestigious British Sports Photographer of the Year, and has won the World Press Photo Sports Picture in 2005. Bob also serves as a photography consultant for the International Olympic Committee. Visit www.bobmartin.com.

up to 70-200mm lenses, it's great. It can get fooled if you have a fairly 'loose' composition, though, with other faces in the background, but I wouldn't use it in this way. Eye focus works very well if the person is big in the frame and the background is out of focus.

While it took a while, I have now warmed to the Alpha 9's EVF. It's handy in tough lighting and exposure conditions, such as a gloomy boxing gym, where you can get a mixture of natural lighting and the lights used by TV cameras. The 'WYSIWYG' EVF does take some getting used to when panning, but there is no chance of you staying on a slower shutter speed by mistake when your panning is done.

I shoot from ISO 50-6000 and the higher levels are totally usable. I am never going to need more than 6000, so it's fine for me. I hear that the Alpha 7S has even better ISO performance, but it's fiddly and harder to use.

Verdict

I have been really impressed by the Sony Alpha 9. I probably use it for about 25% of my jobs at the moment, particularly features, portraits and occasions when I need to be silent, and go back to my Nikons for the big telephotos. I still love the Nikon DSLRs, but they don't offer 20fps in silence. I would definitely recommend that other sports photographers give the Alpha 9 a try, but they need to remember that it's not a clone of a Nikon D4 or D5 or a Canon EOS-1D X. The Sony Alpha 9 is a very different beast.





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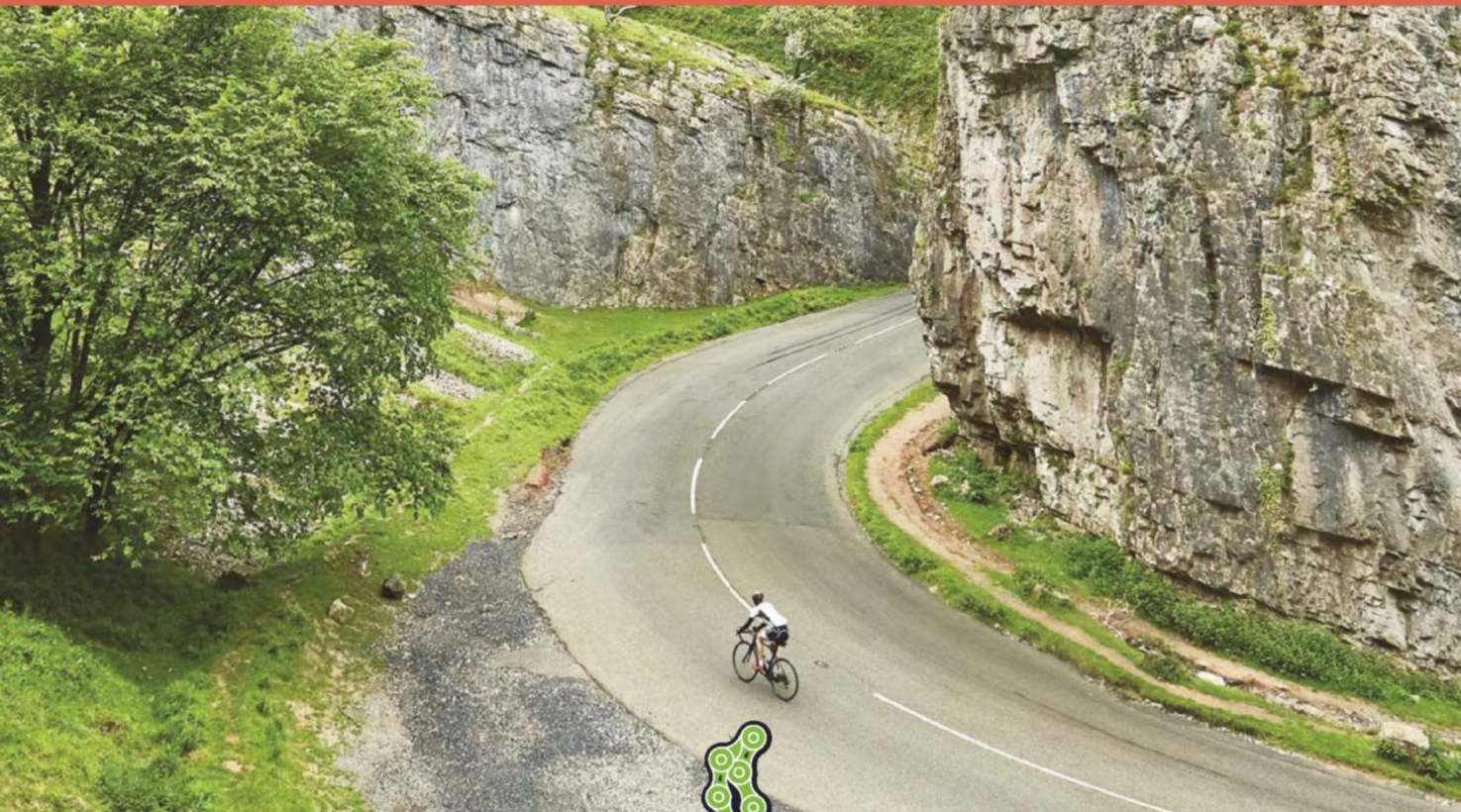
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Benro Slim tripod

Andy Westlake tries out a lightweight carbon-fibre tripod

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WITH photographic gear getting ever more expensive, seeing a carbon-fibre tripod launched for just £120 might appear too good to be true. But that's exactly what Benro has achieved with this new Slim model (TSLO8CN00). This isn't for just the leg set, either, as a ball-and-socket head is included in the price.

So how has Benro achieved this improbable feat? The answer is by making a pared-down model that eschews many of the embellishments that are common elsewhere. You don't get reverse-folding legs for a shorter packed length, or a detachable monopod, or foam grips on the legs. It's just a good old-fashioned tripod.

That's not to say the design is basic, though. The four-section carbon-fibre legs can be set independently to three angles, and the twist leg locks can all be undone together in a single half-turn motion. All the controls are big and chunky, so they're easy to lock up, and I especially like the twist column-height lock atop the spider, which you don't always see at this price.

Benro's bundled ball head has a neat design, with twin grooves for switching the camera to portrait format. However, the usefulness of the graduated panoramic base is somewhat compromised by it sharing a lock with the main ball mechanism.

The design has a couple of other drawbacks, too. The blue anodised aluminium twist locks certainly look good, but I'm not convinced I'd want to handle them in cold weather – a rubberised finish would be more practical, if not as stylish. There's no provision to use a short centre column, either, which limits how close you can get to the ground to 40cm. It's possible to invert the column and sling your camera upside down beneath the tripod, but this is always an awkward way of working.

Verdict

This Benro Slim carbon-fibre tripod kit has a few negative points, but they're easy to forgive for the bargain price. It may not fold down as short as some 'travel' competitors, but in return you get the narrow, easily packable form that's alluded to in its name. It extends to a decent height and is strong for its weight – I was quite happy entrusting it with a mirrorless camera or a mid-range DSLR, although I'd avoid big, heavy lenses. Overall, it's a great budget option for when you need to travel light.

At a glance

- Max height 146.3cm
- Folded length 51cm
- Weight 1.01kg
- Maximum load 4kg

Carry bag

The kit comes with a lightweight nylon carry bag.

Weight hook

A small spring hook at the end of the centre column allows you to hang your camera bag for greater stability.

Spirit levels

Bubble levels on the spider and quick-release clamp help to set the camera straight and level.

Arca Swiss clamp

The narrow quick-release clamp is compatible with the widely used Arca Swiss dovetail pattern.



ALUMINIUM OR CARBON FIBRE?

Benro also sells essentially the same tripod with aluminium legs for just £79. This version is only a little heavier, at 1.2kg, so it's still very portable. However, aluminium isn't as good at absorbing vibrations, meaning you're more likely to get slightly blurred shots. If you can afford it, I'd recommend the carbon-fibre version.

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QAP CODE: 12MT



The lens's semi-wideangle view is great for placing subjects within their environment
1/60sec at f/2.8, ISO 1600

Samyang AF 35mm f/2.8 FE

This small, inexpensive prime is perfect for Sony full-frame mirrorless cameras, says **Andy Westlake**



Since mirrorless cameras emerged less than a decade ago, the various systems have had mixed fortunes. For example, Samsung's NX system – the first to feature an APS-C sensor – stuttered along for a few years before bursting into life with the superb NX1, but was then sadly canned less than a year later. The small-sensor Pentax Q has quietly disappeared, while Nikon's ill-judged 1 system gives every impression of being in its death throes. On the other hand, Sony's full-frame E-mount Alpha 7 series has been an almost-unqualified success, and recently joined by the revolutionary Alpha 9.

One of the factors that has influenced the

acceptance of these nascent systems has been the availability of matched lenses. But while Sony has a broad range of high-end optics capable of keeping up with the demands of its high-resolution Alpha 7R II, it's relatively short on more affordable lenses at the lower end of the range. Korean lens maker Samyang has spotted this gap in the market and endeavoured to fill it in. The AF 35mm f/2.8 FE is its third lens specifically designed for full-frame mirrorless, following on from the AF 14mm f/2.8 FE and the AF 50mm f/1.4 FE – a lens I liked a lot when I reviewed it earlier this year.

Like the 50mm, the AF 35mm f/2.8 FE goes head-to-head with one of Sony's own lenses in

terms of core spec, in this case the Zeiss-badged Sony FE 35mm f/2.8 ZA. But the Samyang is somewhat smaller, lighter and, crucially, considerably cheaper at just £280 compared to £680. At this price, frankly it's an absolute steal.

Features

Despite the lens's compact size (33mm long and 61.8mm in diameter), Samyang has managed to fit in an optical system that includes seven elements in six groups, including two aspherical elements and one made of high refractive index (HR) glass. Unusually, the front element has a concave rather than



Samyang's 35mm f/2.8 is a lovely small lens that delivers sharp images 1/15sec at f/2.8, ISO400

► convex profile. Samyang has treated glass surfaces with its Ultra Multi Coating (UMC) to minimise flare and ghosting.

The lens employs an internal focusing design, with a minimum focus distance of 35cm, so this lens won't be your first choice for close-up work. The aperture diaphragm employs seven curved blades, with the aim of giving attractive blur to out-of-focus elements at larger apertures.

At the front of the lens you'll find a 49mm filter thread that doesn't rotate on focusing, which is always a boon for polariser users. Around it is the bayonet mount for the supplied hood, which is a flat cylinder with a small circular opening at the front: the hood also

features a secondary 40.5mm filter thread which accepts the supplied lens cap. This kind of hood is quite common for slim pancake prime lenses, as it makes the most of the compact size, but it's a pain for filter users. You'll most likely prefer to use 49mm filters, as they're far easier to find and shared with many more lenses, but then you'll have to add another lens cap and quite likely a screw-in hood too. It would be nice if Samyang provided a more conventional hood as an option.

Build and handling

The Samyang AF 35mm f/2.8 FE weighs just 85g, which means you'll hardly notice that it's

'The lens weighs just 85g, which means you'll hardly notice it's on the camera'

on the camera. In part, this simply reflects the fact that the modest optical specification requires very little glass. Unsurprisingly, at this price point the barrel is plastic-skinned, rather than metal, but it still feels perfectly robust. The lens mount is silver coloured and definitely designed to look like metal, but a close examination reveals its colour and finish to be very different to that of the AF 50mm f/1.4 FE – in fact, it's also plastic. But again, on a lens this lightweight, that's absolutely nothing to worry about.

The lens has only one control, a finely ridged manual-focusing ring. Again, it's made of plastic, but it rotates perfectly smoothly, with no hint of backlash. Samyang's signature metallic red and silver rings on either side of it add a nice cosmetic flourish to the otherwise minimalist design.

Autofocus

When it comes to autofocus, the AF 35mm f/2.8 FE behaves somewhat like its 50mm f/1.4 cousin. It's not lightning-fast, but it's quick enough for most practical purposes, and while it's not silent, only the photographer is likely to hear the high-pitched whirring of its focus motor. The distinctive contrast-detection 'wobble' that's used to fine-tune focus is larger than we've become used to from most other lenses, and reveals a fair degree of 'breathing', with the angle of view decreasing as the lens



Vignetting is visible wide open, but can often add interest to the image 1/100sec at f/2.8, ISO 100



is focused more closely. However, I didn't experience the same inconsistency when trying to focus on off-centre, close-up subjects as I did with the Samyang 50mm f/1.4.

Manual focusing also works well, and the lens can automatically activate the camera's focus-assist function when the focus ring is rotated, giving a magnified view that invariably enables the most accurate possible focus. Full-time manual override of autofocus is also available, but as always with Sony cameras, you'll need to remember to engage Direct Manual Focus (DMF) rather than MF mode, and turn off Pre-AF to prevent the camera from refocusing again moments later.

Performance

In terms of image quality, the Samyang belies its petite size. It's really very good indeed, delivering impressively detailed images even on the 42.4MP Sony Alpha 7R II. Naturally, it's not quite as sharp wide open as it is when stopped down, but the difference isn't hugely noticeable in real-world shooting. Unsurprisingly, detail in the extreme corners is somewhat smudged at larger apertures, too, but it sharpens up very well on stopping down, and is difficult to fault at f/8.

Other aspects of image quality are similarly well behaved. I found little to worry about in terms of chromatic aberration – it can be visible in some shots if you examine them closely, but it's only likely to become a problem if you make large prints, at which point it can be suppressed in post-processing. There's barely any distortion, with perhaps a little barrel-type pinching in of the corners visible in highly symmetrical shots at longer focus distances. However, this disappears when shooting close subjects. Vignetting is quite obvious at f/2.8, but in many cases it can add to the look of the image rather than detracting from it.

If there's one characteristic that gave me some pause for thought it's the lens's bokeh – in other words, the rendition of out-of-focus areas of the frame. With relatively close

subjects and distant backgrounds, I found it could become somewhat messy and distracting, with distinct bright rings around background highlights. But this is all very subjective, and may not bother other photographers at all.

Verdict

With the AF 35mm f/2.8 FE, Samyang has delivered a lens that's a perfect match to Sony's full-frame mirrorless system. Indeed, it's exactly the kind of small, sharp lens that will remind many photographers of classic manual-focus primes. It's a great option for situations when you want to stay unobtrusive: street photography, for example.

Sony sells several 35mm lenses of its own, and if you only use an APS-C camera, its E 35mm f/1.8 OSS would be a better buy, due to its faster aperture and optical stabilisation. Similarly, users who are prepared to spend a premium for high optical quality should look at the FE 35mm f/2.8 ZA. But for a great many Alpha 7-series users, the little Samyang looks like an essential addition to the kit bag.



Data file

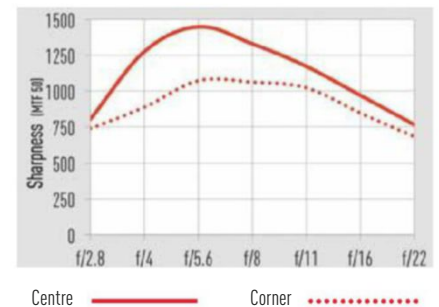
Price £280
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Diaphragm blades 7
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Minimum focus 35cm
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Weight 85g
Lens mount Sony E (full frame)

Amateur Photographer Testbench Recommended
★★★★★

Samyang AF 35mm f/2.8 FE

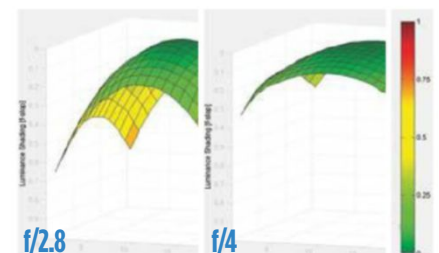
Resolution

Our Image Engineering MTF tests reveal a lens that performs extremely well, especially when you take into account its small size and relatively affordable price. Sharpness isn't stellar wide open, but the centre in particular improves very quickly on stopping down, reaching a peak at f/5.6. The corners never quite reach the same heights, but still give very good results from f/5.6 onwards. Diffraction softening becomes obvious at f/22.



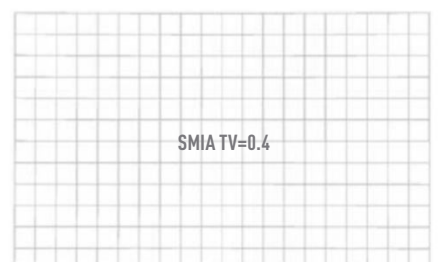
Shading

Some corner shading is clearly visible at f/2.8. It's not especially severe, though, and if it detracts from the subject it can be mitigated by enabling shading compensation in the camera's menu, or after the fact in post-processing. It essentially disappears on stopping down to f/4.



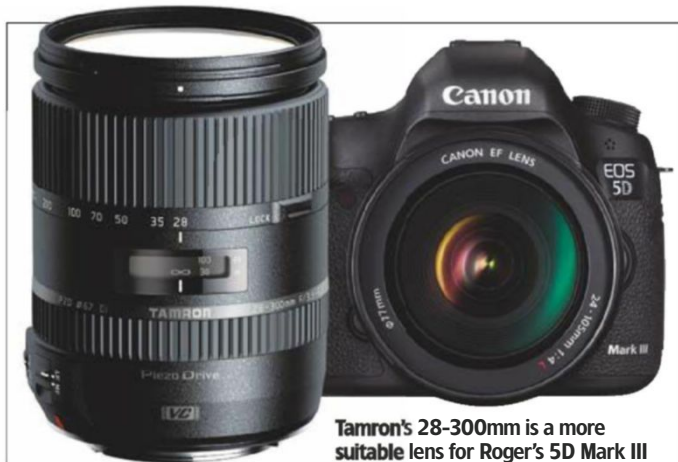
Curvilinear distortion

Distortion is practically non-existent, with almost perfect straight lines along the edges of the frame. There's a hint of pincushion distortion, but nothing to worry about. In longer-distance shots this unusually changes to mild barrel distortion, but again the low extent makes it pretty much academic.



TechSupport

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF



Tamron's 28-300mm is a more suitable lens for Roger's 5D Mark III

Lenses to fit a Canon DSLR

Q Will the Tamron 18-400mm f/3.5-6.3 Di II VC HLD lens fit on my Canon EOS 5D Mark III? I have also considered the Canon 28-300mm, but I think it will be too heavy for me. What would you advise? **Roger Vardy-Smith**

A Unfortunately, the Tamron 18-400mm 3.5-6.3 Di II VC HLD is not suitable for your Canon EOS 5D Mark III. It will mount onto the camera body normally, but the camera uses a full-frame sensor and the lens is designed for small 'crop-sensor' bodies. This means the image projected will not cover the entire EOS 5D sensor. So you will have a circular image, with the extremities of the frame remaining dark.

The Canon 28-300mm is a heavy-duty L-series lens. Full-frame lenses are also larger and heavier than equivalent crop-sensor lenses. However, you could opt for a more affordable lens like the Tamron 28-300mm f/3.5-6.3 Di VC PZD (around £600). It's a lot lighter and more compact than the Canon equivalent. Performance between 28mm and 200mm is good for this kind of lens, but it gets a tad soft if you zoom beyond 200mm – not unusual for superzoom lenses.

L-series lenses for film SLR

Q I have a Canon EOS-1V film camera and would like to buy a Canon L-series lens for it. I know that L-series lenses fit on my camera, but I'm not sure how they would perform regarding image stability and autofocus. Can you advise, please? **Ron Watt**

A Canon launched its EOS SLR camera system 30 years ago, and in that time EOS EF lenses have maintained impressive stability in terms of compatibility. A

30-year-old EF lens will work normally on the latest full-frame Canon EOS DSLRs. L-series lenses are EF lenses built for professional photographers, so backwards compatibility is even more important. The only complication is the introduction of the EF-S mount in 2003. EF-S lenses are designed not to work with full-frame bodies, including any EOS film SLR, because they only cover the smaller APS-C sensor area. But even EF-S-mount DSLRs will work with EF lenses. You should have no concerns using your EOS-1V with

focusing or optical image stabilisation, if the lens features OIS. This should also apply to third-party EF lenses. The only potential issue is that some third-party lenses, like Sigmas, just might require a firmware update, but this is very unlikely.

Sony Alpha 58 replacement

Q I like capturing precious family moments and taking photographs of cycling events and motorbikes, mainly WSB (World Superbikes) and MotoGP. I bought my first 'proper' camera, a Sony Alpha 58, a few years ago, but my main lens has broken and Sony has discontinued the lenses because of a new mounting system.

Should I buy second-hand lenses or upgrade my camera? My budget is around £900 body only or £1,500 with a couple of lenses. The shop staff suggested the Sony Alpha 7 II, Panasonic Lumix DMC-G80 and Fujifilm X-T20.

Simon Gilks, AP forum

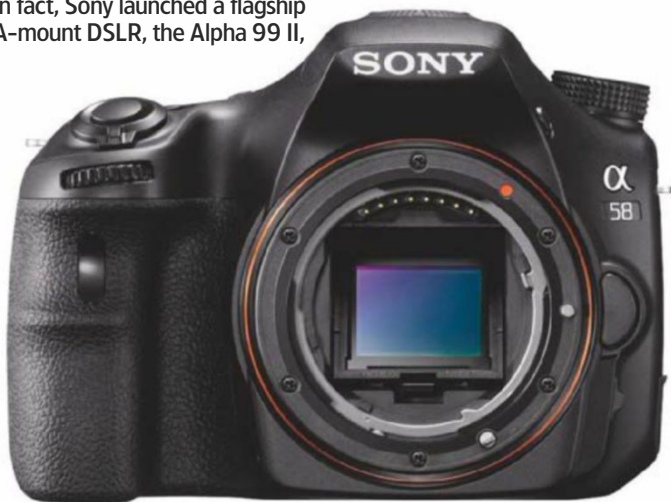
A First, it's not technically true that Sony has discontinued its A-mount lenses. Certainly, the focus is now on its E-mount mirrorless range, like the Alpha 7, but you can still buy brand-new A-mount lenses. In fact, Sony launched a flagship A-mount DSLR, the Alpha 99 II,

last year. Still, the development of new A-mount lenses will be limited from now on, no doubt.

However, before abandoning your Alpha 58, you might want to be certain that the mirrorless alternatives suggested by the shops you visited are suitable for your bike photography. Not all mirrorless cameras will cope with action photography because of issues with electronic viewfinder lag and screen blanking, as well as focusing demands. The Alpha 58 does have an electronic finder, but its ace is its DSLR-style phase-detect focusing system, which works well thanks to the SLT (single-lens translucent) semi-silvered mirror arrangement.

If you are set on mirrorless, the Sony Alpha 7 will be out of your budget and I'm not sure the Panasonic Lumix DMC-G80 is up to action-photography demands. Fuji's XT-2 has excellent focusing, but it may be out of your budget. I suggest you look at the Sony Alpha 6300, which is great for action photography. A second-hand bargain could also be in the form of an Olympus OM-D E-M1, or you could also consider a more conventional DSLR from Nikon, Canon or Pentax.

Q&A compiled by Ian Burley



Simon's main lens for his Sony Alpha 58 is out of action

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The Zeiss Ikon Twin Lens Contaflex – a TLR for 35mm film

Twin Lens Contaflex

John Wade looks at an unusual 35mm twin-lens reflex model from Zeiss Ikon

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ORIGINALLY known simply as the Contaflex, this twin-lens reflex (TLR) camera later acquired its 'twin lens' tag to distinguish it from a range of single-lens reflexes with the same name made in the 1950s. Unusually for a TLR, it takes 35mm film.

The Contaflex was the first camera equipped with a built-in photoelectric exposure meter, whose selenium cell is found under



The selenium cell is under a flap above the top lens. The lever on the left indicates shutter speeds against apertures, while the one on the right focuses the twin lenses

BLAST FROM THE PAST



The meter needle beside the film rewind knob and exposure counter

a flap above the viewing lens. This drives a needle in a window beside the viewfinder that is linked to a lever that moves shutter speeds against an aperture scale. Adjusting the lever until the needle matches a central symbol indicates correct exposure on the two scales. This is then set manually.

The shooting lens has a 50mm focal length, which is fine for 35mm photography but impractical for its small image size on a focusing screen. To combat this, the viewing lens focal length is 80mm, which doubles the size of the viewfinder image. The two lenses are geared to move independently to ensure matched focusing. The focusing screen is a glass lens, which gives a brilliant image.

Focal-plane shutter speeds run

1/2-1/1000sec and there is a choice of three standard lenses in the form of a 50mm f/2.8 Tessar, f/2 Sonnar or f/1.5 Sonnar. Lenses are interchangeable, with 35mm, 85mm and 135mm available with their fields of view etched onto the focusing screen. Contrary to popular belief, the camera does not accept Contax lenses.

The Contaflex is a superb piece of mechanical and optical engineering for users and collectors alike.

What's good Quality Zeiss optics and mechanics; wideangle, portrait and telephoto interchangeable lenses; economic use of 35mm film.

What's bad Meters rarely work; very heavy; very expensive.

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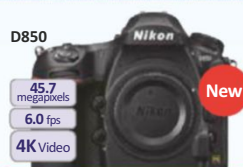
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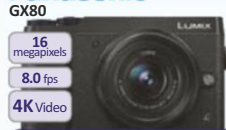


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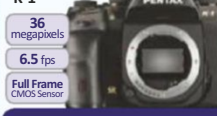
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| EF-S 18-135mm f3.5-5.6 IS STM..... | £379 |
| EF-S 18-135mm f3.5-5.6 IS USM..... | £429 |

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| EF-S 18-200mm f3.5-5.6 IS..... | £439 |
| EF 24-70mm f2.8L IS USM II..... | £1699 |
| £1484 Inc. £215 Cashback* | |
| EF 24-70mm f4L IS USM..... | £729 |
| EF 24-105mm f3.5-5.6 IS STM..... | £366 |
| EF 24-105mm f4L IS II USM..... | £1065 |
| EF 28-300mm f3.5-5.6 L IS USM..... | £2249 |
| EF-S 55-250mm f4.5-6.3 IS USM..... | £269 |
| EF 70-200mm f2.8 L IS USM II..... | £1899 |
| £1684 Inc. £215 Cashback* | |
| EF 70-200mm f4L IS USM..... | £1049 |
| EF 70-300mm f4.0-5.6 L IS USM..... | £1200 |
| EF 100-400mm f4.5-5.6L IS USM II..... | £1849 |



NIKON LENSES

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| 10.5mm f2.8 G IF-ED AF DX Fisheye..... | £619 |
| 14mm f2.8 D AF ED Lens..... | £1389 |
| 20mm f1.8 G AF-S ED..... | £659 |
| 24mm f1.4 G AF-S ED..... | £1829 |
| 24mm f1.8 G AF-S ED..... | £649 |
| 28mm f1.8 G AF-S..... | £579 |
| 35mm f1.8 G ED AF-S..... | £449 |
| 40mm f2.8 G AF-S DX Micro..... | £259 |
| 45mm f2.8 G PC-E Micro..... | £1499 |
| 50mm f1.4 G AF-S..... | £389 |
| 58mm f1.4 G AF-S..... | £1419 |
| 60mm f2.8 D AF Micro..... | £409 |
| 60mm f2.8 G AF-S ED..... | £529 |
| 85mm f1.8 G AF-S..... | £429 |
| 105mm f2.8 G AF-S VR IF ED Micro..... | £769 |
| 135mm f2.0 D AF DC..... | £1149 |
| 180mm f2.8 D AF IF-ED..... | £759 |
| 300mm f4.0E AF-S PF ED VR..... | £1529 |

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| 500mm f4.0E FL AF-S ED VR..... | £8449 |
| 600mm f4.0E FL AF-S ED VR..... | £10015 |
| 10-24mm f3.5-4.5 G AF-S DX..... | £745 |
| 16-80mm f2.8-4G ED AF-S DX VR..... | £899 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR..... | £579 |
| 17-55mm f2.8 G ED DX AF-S IF..... | £1349 |
| 18-35mm f3.5-4.5G AF-S ED..... | £639 |
| 18-105mm AF-S DX f3.5-5.6 G ED VR..... | £239 |
| 18-140mm f3.5-5.6 G ED AF-S DX VR..... | £470 |
| 18-200mm f3.5-5.6 G ED AF-S VR II..... | £649 |
| 18-300mm f3.5-5.6 ED AF-S VR DX..... | £879 |
| 24-70mm f2.8 G ED AF-S..... | £1549 |
| 24-70mm f2.8E AF-S ED VR..... | £1899 |
| 24-85mm f3.5-4.5 AF-S G ED VR..... | £439 |
| 24-120mm f4 G AF-S ED VR..... | £999 |
| 28-300mm f3.5-5.6 G ED AF-S VR..... | £829 |
| 70-200mm f2.8E AF-S FL ED VR..... | £2349 |
| 70-300mm f4.5-6.3 G ED DX AF-P VR..... | £305 |
| 70-300mm f4.5-5.6 E ED VR AF-P..... | £749 |
| 80-400mm f4.5-5.6 G ED AF-S VR..... | £2199 |
| 200-500mm f5.6E AF-S ED VR..... | £1179 |

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| 17-70mm f2.8-4.0 DC OS HSM..... | £349 |
| 18-250mm f3.5-6.3 DC Macro OS HSM..... | £349 |
| 18-300mm f3.6-6.3 C DC Macro OS HSM..... | £369 |
| 24-35mm f2 DG HSM A..... | £759 |
| 24-70mm f2.8 DG OS HSM..... | £1399 |
| 70-200mm f2.8 EX DG OS HSM..... | £899 |
| 100-400mm f5.6-3 DG OS HSM..... | £799 |
| 120-300mm f2 OS..... | £2699 |
| 150-600mm f5.0-6.3 S DG OS HSM..... | £1329 |
| 150-600mm f5-6.3 C DG OS HSM..... | £789 |



TAMRON LENSES - with 5 Year Manufacturer Warranty

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| 35mm f1.8 SP Di VC USD..... | £599 |
| 45mm f1.8 SP Di VC USD..... | £599 |
| 85mm f1.8 SP Di VC USD..... | £749 |
| 90mm f2.8 SP Di VC USD Macro..... | £579 |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF..... | £419 |
| 15-30mm f2.8 SP Di VC USD..... | £929 |
| 16-300mm f3.5-6.3 Di II VC PZD Macro..... | £429 |
| 18-200mm f3.5-6.3 Di II VC..... | £189 |
| 18-270mm f3.5-6.3 Di II VC PZD..... | £299 |
| 18-400mm f3.5-6.3 Di II VC HLD..... | £649 |
| 24-70mm f2.8 Di VC USD SP..... | £749 |
| 24-70mm f2.8 Di VC USD G2..... | £1249 |
| 28-300mm f3.5-6.3 Di VC PZD..... | £599 |
| 70-200mm f2.8 Di VC USD..... | £1099 |
| 70-300mm f4.5-5.6 SP Di VC USD..... | £829 |
| 150-600mm f5-6.3 SP Di VC USD..... | £829 |
| 150-600mm f5-6.3 VC USD G2..... | £1340 |



SIGMA LENSES - with 3 Year Manufacturer Warranty

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| 14mm f1.8 DG HSM..... | £1679 |
| 24mm f1.4 DG HSM..... | £649 |
| 30mm f1.4 DC HSM..... | £359 |
| 35mm f1.4 DG HSM..... | £599 |
| 85mm f1.4 Art DG HSM..... | £999 |
| 105mm f2.8 APO EX DG OS HSM Macro..... | £359 |
| 150mm f2.8 EX DG OS HSM Macro..... | £779 |
| 8-16mm f4.5-5.6 DC HSM..... | £599 |
| 10-20mm f3.5 EX DC HSM..... | £329 |
| 12-24mm f4.5-5.6 EX DG HSM II..... | £649 |

*Canon Cashback ends 17.10.17

Photo Bags & Rucksacks



Pro runner BP 350 AW II Backpack

Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.



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| BP 350 AW II..... | £139 |
| BP 450 AW II..... | £169 |

ProTactic BP 250 AW

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.



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| 250 AW..... | £118 |
| 450 AW..... | £178 |



Manfrotto 3N1-36 PL Backpack

is designed harness system with side release buckles for swapping positions and can be configured 3 ways.



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| 3N1-36 PL..... | £159 |
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Anvil Slim Professional Backpack



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| Anvil Slim..... | £122 |
| Anvil Super..... | £134 |
| Anvil Pro..... | £129 |



Hadley Pro Original Khaki



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| Canvas/Leather: Khaki, Black Fibre/Nyte/Leather: Khaki, Sage, Black. | |
| Digital..... | £119 |
| Small..... | £149 |
| Large..... | £154 |
| Pro Original..... | £189 |
| Hadley One..... | £265 |

Computing



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| PIXMA Pro 100S..... | £369 |
| PIXMA Pro 10S..... | £504.99 |
| ImagePROGRAF PRO-1000..... | £999 |



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| Datacolor Spyder 5 Pro..... | £139.99 |
| i1 Display Pro..... | £179 |
| ColorMunki..... | £79 |

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| Intuos Pro Professional Pen and Touch Tablet Small..... | £184 |
| Medium..... | £313 |
| Large..... | £429 |

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20.2 megapixels
4.2x optical zoom
1080p movie mode



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£564 Inc. £35 Cashback*

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4.2x optical zoom
1080p movie mode



PowerShot G7 X Mark II
£541

12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G1 X Mark II Premium Kit
£669

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| IXUS 185 HS..... | £99 |
| IXUS 285 HS..... | £159 |
| PowerShot SX60 HS..... | £329 |
| PowerShot SX620 HS..... | £199 |
| PowerShot SX730 HS..... | £349 |
| PowerShot G9 X II..... | £399 |
| PowerShot G3 X..... | £649 |

£624 Inc. £25 Cashback*

*Canon Cashback ends 17.10.17



24.3 megapixels
1080 movie mode



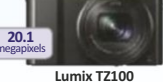
X100F £1249



Black or Silver



Lumix LX100
£499



Lumix TZ100
£528



Lumix DMC-LX15
£568

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| Lumix FZ1000..... | £569 |
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| Lumix TZ80..... | £329 |
| Lumix FZ2000..... | £999 |



4K movie mode



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Ricoh WG-50
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Theta S Digital Spherical Camera
12 Megapixels with
1080p movie mode and
360° stills.....

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Theta SC Digital Spherical Camera - White
360° stills with 8GB internal storage, lithium ion battery, iOS and Android supported.....

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18.2 megapixels
30.0x optical zoom



Cyber-Shot HX90V
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f/4

DG HSM | Art
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f/1.8

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24-70mm
f/2.8

DG OS HSM | Art
Canon or Nikon Mount

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SIGMA
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F2.8 EX DG
MACRO OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

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SIGMA
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F3.5 EX DC HSM

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SIGMA
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F3.5-6.3 DC
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| 45-90mm F4-5.6 PE | E+ / E++ £349 |
| 50mm F2.8 E | E++ £129 |
| 150mm F3.5 E | As Seen / E+ £39 - £109 |
| 180mm F4.5 PE | E+ £149 |
| 200mm F4.5 E | E+ £89 |
| 250mm F5.6 E | E++ £99 |
| 120 E Mag | E+ / E++ £39 |
| 120 Ei Mag | E++ £49 |
| AEI Meter Prism | E+ £59 |
| Extension Tube E14 | E+ / E++ £29 - £79 |
| Extension Tube E42 | E++ £39 |
| Motorwinder Ei | E- £59 |
| Prism Finder E | As Seen / E+ £20 - £39 |
| Speed Grip E | E++ £39 |
| Waist Level Finder E | E+ £35 |

Bronica SQA/Ai/B

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| SQA Complete | E+ £249 |
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| 40mm F4 PS | E+ £199 |
| 150mm F3.5 S | E+ £79 |
| 150mm F4 PS | E+ £125 |
| 2x Teleconverter S | E+ / E++ £49 |
| AE Metered Prism Finder SQI | E++ £249 |
| Autobellows S | E++ £149 |
| Extension Tube S18 | E++ £59 |
| Proshade S | E++ £35 |
| Polaroid Mag S | E+ £35 |

Canon EOS

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| EOS 1NHS Body Only | E++ £249 |
| EOS 300 + 28-80mm | E+ £39 |
| EOS 3000N + 28-90mm | E++ £49 |
| EOS 500N + 28-90mm | E+ £39 |
| EOS 500N + Tamron 28-200mm | E- £59 |
| 8-15mm F4 L Fisheye USM | E++ £889 |
| 11-22mm f4-5.6 IS STM | Mint- £219 |
| 11-24mm F4 L USM | E++ £2,349 |
| 14mm F2.8 L USM II | E+ / E++ £879 - £989 |
| 15-45mm F3.5-6.3 IS STM EF-M | Mint- £155 |
| 15-85mm F3.5-5.6 IS USM | Mint- £399 |
| 15mm F2.8 EF Fisheye | E++ £449 |
| 16-35mm F2.8 L USM MKII E++ / Mint- £799 - £1,049 | |
| 16-35mm F4 L IS USM | E+ £599 |
| 16-50mm F2.8 ATX Pro DX | E++ £349 |
| 17-35mm F2.8 L USM | E++ £389 |
| 17-40mm F4 L USM | E+ / E++ £379 - £419 |
| 17-55mm F2.8 EF-S IS USM | E+ / E++ £349 - £389 |
| 17-85mm F3.5-5.6 IS USM | As Seen £89 |
| 18-55mm F3.5-5.6 EFS II | E+ / E++ £39 - £49 |
| 18-55mm F3.5-5.6 EFS III | E++ / Mint- £44 - £59 |
| 18-55mm F3.5-5.6 IS STM EF-M | E++ £79 |
| 18-55mm F3.5-5.6 IS STM EF-S | Mint- £89 |
| 20mm F2.8 USM | E++ £249 |
| 22-55mm F4-5.6 USM | As Seen £29 |
| 24-70mm f2.8 L USM II | E+ £1,149 |
| 24-70mm f4 L USM | E++ £589 - £599 |
| 24mm F1.4 L USM MKII | E++ / Mint- £1,089 - £1,139 |
| 24mm F3.5 L TSE MKII | E+ £1,099 |
| 28-80mm F2.8-4 L USM | E+ £349 |
| 28-90mm F4-5.6 USM II | E- £39 |
| 28-135mm F3.5-5.6 IS USM | E+ £129 |
| 35mm F1.4 L USM | E++ £749 |
| 35-135mm F4-5.6 USM | E- £79 |
| 45mm F2.8 TS-E | Exc £549 |
| 50mm F1.2 L USM | E++ £799 |
| 50mm F1.4 USM | E++ £199 |
| 50mm F1.8 EF II | E++ £59 |
| 50mm F1.8 EF Mk1 | E++ £115 - £129 |
| 55-250mm F4-5.6 EFS IS | E+ / E++ £89 |
| 60mm F2.8 EFS Macro | E++ £249 - £259 |
| 70-200mm F2.8 L IS USM II | E+ / Mint- £1,149 - £1,389 |
| 70-200mm F2.8 L USM | E++ £549 |
| 70-200mm F4 L IS USM | E++ £649 |
| 70-200mm f4 L USM | E++ £369 |
| 70-200mm f4 L USM IS | E++ £699 |

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| 70-300mm f4-5.6 IS USM | E++ £235 |
| 70-300mm F4-5.6 L IS USM | E++ £749 |
| 75-300mm F4-5.6 EF | Exc £49 |
| 75-300mm F4-5.6 EF III | E+ / E++ £49 - £59 |
| 75-300mm F4-5.6 USM II | E+ £59 |
| 85mm F1.2 L USM MKII | E++ £1,199 |
| 90mm f2.8 TSE Shift | E++ £789 |
| 100mm F2.8 L Macro IS USM | E++ / Mint- £549 - £579 |
| 100mm F2.8 USM Macro | E+ / E++ £249 - £269 |
| 100-400mm F4.5-5.6 L IS USM | E+ / E++ £649 - £689 |
| 135mm F2 L USM | E++ £619 |
| 200mm F2.8 L USM II | E++ £399 |
| 200-400mm F4 L IS USM + 1.4x Extender | E++ £9,499 |
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| 300mm F2.8 L IS USM MKII | E++ £4,279 |
| 300mm F2.8 L USM | Exc £975 |
| 300mm F4 L IS USM | E+ £539 - £549 |
| 300mm F4 L USM | Exc / E+ £389 |
| 400mm F2.8 L USM | E- £2,459 |
| 400mm F4 DO IS USM | E+ / E++ £2,379 |
| 500mm F4 L IS USM | E+ £3,489 |
| Contax 35-70mm F3.4 MM | E++ £259 |
| Contax 35-135mm F3.5-4.5 MM | E++ £399 |
| Samyang 35 mm T1.5 AS UMC | E++ £299 |
| Samyang 8mm F3.5 Asph Fisheye | Mint- £179 |
| Sigma 10-20mm F4-5.6 DC HSM E+ / E++ £159 - £259 | |
| Sigma 12-24mm F4.5-5.6 EX DG HSM | E- £229 |
| Sigma 17-70mm F2.8-4.5 DC OS HSM | Mint- £159 |
| Sigma 18-200mm F3.5-6.3 DC HSM OS | E++ £149 |
| Sigma 18-250mm F3.5-6.3 DC OS HSM | E++ £179 |
| Sigma 24-70mm F2.8 EX DG | Exc £59 |
| Sigma 28-70mm F2.8 EX DG | As Seen £59 |
| Sigma 30mm F1.4 EX DC HSM | E++ £199 |
| Sigma 35mm F1.4 DG HSM A | E++ £549 |
| Sigma 50mm F1.4 DG HSM (A) | E+ £449 |
| Sigma 50mm F2.8 EX DG Macro | E++ £159 |
| Sigma 70-300mm F4-5.6 APO DG Macro | E++ £89 |
| Sigma 70-300mm F4-5.6 DG OS | E++ £179 |
| Sigma 85mm F1.4 EX DG HSM | Mint- £449 |
| Sigma 170-500mm F5-6.3 Apo | E+ £195 |
| Sigma 180mm F3.5 EX Macro APO | E++ £349 |
| Sigma 300mm F2.8 Apo DG HSM | E++ £1,289 - £1,499 |
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| Tamron 17-50mm F2.8 Di II | E++ £179 |
| Tamron 28-75mm F2.8 XR Di II | Exc £99 |
| Tamron 70-300mm F4-5.6 Di | Mint- £559 |
| Tamron 70-300mm F4-5.6 Di VC USD E++ / Mint- £199 | |
| Tamron 200-500mm F5-6.3 Di LD AF | E+ £369 |
| Tokina 11-16mm F2.8 DX ATX | Mint- £299 |
| Tokina 12-24mm F4 ATX Pro SD | E++ / Mint- £239 - £299 |
| Tokina 12-28mm F4 ATX Pro DX | E++ £199 |
| Tokina 16-28mm F2.8 ATX FX | E++ £439 |
| Tokina 20-35mm F2.8 ATX Pro | E++ £249 |
| Voigtlander 40mm F2 Ultran SLII | Mint- £299 |
| Zeiss 18mm F3.5 ZE | E++ £699 |
| Zeiss 21mm F2.8 ZE | E+ / E++ £849 - £889 |
| Zeiss 25mm F2 ZE | E++ £949 |
| Zeiss 50mm F1.4 ZE | E+ / E++ £389 - £399 |
| Zeiss 85mm F1.4 ZE | E++ £649 |
| Zork Multi Focus System Lens | E++ £849 |
| Sigma 1.4x Apo EX DG Converter | Mint £129 |
| Sigma 2x Apo EX DG Converter | E- £89 |
| 1.4x EF II Extender | E++ / Mint- £139 - £159 |
| 2x EF Extender | As Seen / E++ £79 - £149 |
| 2x EF II Extender | E++ / Mint- £159 - £169 |
| Metz 15 MS-1 Flash | E++ £145 - £179 |
| Metz 44 AF1 Digital | Mint £69 |
| Metz 48AF1 Digital | E+ £79 |
| Metz 50AF1 Digital | E++ £79 |
| Metz 58 AF1 Digital | E++ £139 |
| Nissin Di622 Speedlite | E+ / E++ £49 - £59 |
| Nissin Di866 Speedlite | E++ £99 |
| 380EX Speedlite | E+ £49 |
| 420EZ Speedlite | E- £29 |
| 430EX Speedlite | E+ / E++ £89 - £99 |
| 430EZ Speedlite | E+ / E++ £25 - £29 |
| 540EZ Speedlite | E+ £35 - £39 |
| 550EX Speedlite | Exc / E++ £79 - £129 |
| 580EX MkII Speedlite | E+ £169 |
| 580EX Speedlite | E++ £129 - £149 |
| 600EX-RT Speedlite | E+ / Mint- £289 - £299 |
| 90EX Speedlite | E+ £49 |
| MR-14EX Macro Ringlite | E+ £169 |
| MT-24EX Macro Ringlite | E+ £449 |

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| ST-E2 Transmitter | E+ / E++ £59 - £69 |
| ST-E3 RT Transmitter | E++ / Mint- £149 - £159 |
| EF12 Extension Tube | E++ £39 |
| EF25 Extension Tube | E++ £49 |
| EF25 II Extension Tube | Mint- £69 |
| Novoflex Auto Bellows | Mint- £249 |
| Novoflex EOS Reverse Adapter | E+ £119 |

Contax SLR Series

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| N1 + 24-85mm | E++ £499 |
| RTS3 Body Only | As Seen £199 |
| 167MT Body Only | E+ / E++ £69 - £89 |
| 28-70mm F3.5-4.5 MM | E++ / Mint- £249 - £279 |
| 28-80mm F3.5-5.6 AF | Unused / New £349 - £399 |
| 45mm F2.8 AE | E+ £149 |
| 45mm F2.8 MM | E++ £199 |
| 50mm F1.7 MM | E++ £149 |
| 70-200mm F4-5.6 AF | E++ £449 |
| 70-300mm F4-5.6 AF | E++ / Unused £399 - £649 |
| 80-200mm F4 MM | E+ £179 |
| 85mm F2.8 MM | E++ / Mint- £299 |
| 135mm F2 (60 Year Edition) | Unused £2,379 |
| 135mm F2.8 MM | E+ / E++ £169 - £199 |
| 180mm F2.8 AE | Unused £549 |
| 180mm F2.8 MM | E++ £349 |
| 200mm F3.5 AE | E+ / E++ £129 - £149 |
| 200mm F4 AE | E++ / Unused £159 - £449 |
| TLA20 Flash | E+ / E++ £15 - £29 |
| TLA280 Flash | As Seen / Unused £29 - £149 |
| TLA30 Flash | E+ / Unused £19 - £49 |
| TLA360 Flash | E+ / E++ £59 - £79 |

Digital Mirrorless

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|--------------------------------|-----------------------------|
| Fuji X-T2 Body Only | Mint- £1,139 - £1,179 |
| Fuji X-T1 Body + Vertical Grip | E+ / Mint- £499 - £589 |
| Fuji X-T1 Body Only | E++ / Mint- £529 - £549 |
| Fuji X-T10 Body Only - Black | E++ £299 |
| Fuji X-M1 Body Only | Mint- £149 |
| Fuji X100T - Silver | E++ £675 |
| Nikon J1 Red + 30-110mm | E+ £199 |
| Nikon J3 + 10-30mm | E+ £149 |
| Nikon V1 White + 10-30mm | E+ £149 |
| Nikon V2 + 10-30mm | E++ £229 |
| Olympus E-M1 Body + HLD-7 Grip | E- £425 - £429 |
| Olympus E-M5 Body Only | E+ £229 |
| Panasonic G1 Body Only | E++ £449 |
| Panasonic G3 Body Only | E++ £89 |
| Panasonic G7 Body Only | Mint- £339 |
| Panasonic GF-3 | E++ £149 |
| Panasonic GF-3 Black Body | E+ £89 |
| Panasonic GF-5 Body Only | E+ / E++ £69 - £99 |
| Panasonic GH4 Body + Grip | E+ £579 |
| Panasonic GM5 + 12-32mm | E+ £289 |
| Panasonic GX80 Body Only | E++ / Mint- £319 - £329 |
| Sony A6000 + 16-50mm | E++ £379 - £389 |
| Sony A6000 Body Only | E++ £329 |
| Sony A6300 + 16-50mm | E++ £679 |
| Sony A7 II Body Only | Mint- £949 |
| Sony A7R II Body Only | E++ £1,949 - £1,999 |
| Sony A7S Body Only | E+ / E++ £999 - £1,199 |
| Sony A7S MkII Body Only | E++ / Mint- £1,989 - £2,099 |
| Sony NEX C3 + 18-55mm + Flash | E++ £149 |

Fuji X Lenses

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|--------------------------------|-------------------------|
| 1.4X Teleconverter TC XF WR | E++ £249 |
| 14mm F2.8 XF | E++ / Mint- £529 - £549 |
| 16-55mm F2.8 R LM WR XF | E++ £739 |
| 16-55mm F2.8 WR XF | Mint- £739 |
| 18-135mm F3.5-5.6 LM OIS WR XF | E+ £429 |
| 18-55mm F2.8-4 XF | E+ £319 |
| 23mm F1.4 XF R | E++ £549 |
| 27mm F2.8 XF | Mint- £219 |
| 35mm F1.4 XF R | Mint- £359 |
| 35mm F2 XF WR - Silver | E+ £269 |

4/3rds Lenses

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|-----------------------------------|-----------------|
| Olympus 7-14mm F4 ED Zuiko | E++ £479 - £499 |
| Olympus 8mm F3.5 FishEye ED Zuiko | Mint- £299 |
| Olympus 9-18mm F4-5.6 ED Zuiko | E++ / Mint £299 |
| Sigma 10-20mm F4-5.6 DC HSM | E++ £189 |

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| Olympus 11-22mm F2.8-3.5 Zuiko | E++ £189 - £199 |
| Olympus 12-60mm F2.8-4 ED SWD Zuiko | E+ / E++ £249 - £349 |
| Olympus 14-42mm F3.5-5.6 ED Zuiko | E+ / E++ £39 - £49 |
| Olympus 14-54mm F2.8-3.5 Zuiko | E+ / E++ £129 |
| Samyang 16mm F2.0 ED AS UMC CS | Mint- £249 |
| Olympus 25mm F2.8 Zuiko | E++ £109 |
| Olympus 40-150mm F4-5.6 ED Zuiko | E++ £49 |
| Olympus 50-200mm F2.8-3.5 SWD | E++ £379 - £399 |
| Olympus 70-300mm F4-5.6 ED Zuiko | E+ / E++ £169 - £199 |
| Sigma 135-400mm F4.5-5.6 Apo DG | E+ £249 |
| Olympus EC14 Tele Converter | E+ / E++ £149 - £169 |
| Olympus EC20 2x Tele Converter | E++ £229 |

Micro 4/3rds Lenses

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| Lensbaby 5.8mm F3.5 Circular Fisheye | Mint- £179 |
| Panasonic 7-14mm F4 G Vario | E++ £539 - £549 |
| Panasonic 12-32mm F3.5-5.6 OIS G | E++ £159 |
| Panasonic 12-35mm F2.8 G X Vario OISE+ / E++ £469 - £539 | |
| Olympus 12mm F2 ED M.Zuiko | E++ / Mint- £429 |
| Panasonic 14-140mm F3.5-5.6 G OIS | E++ £339 |
| Panasonic 15mm F1.7 DG ASPH | E++ £329 |
| Samyang 16mm T2.2 VDSLR | Mint- £239 |
| Voigtlander 17.5mm F0.95 Asph | E++ £549 |
| Olympus 17mm F2.8 M.Zuiko | E++ £129 |
| Samyang 21mm F1.4 ED AS UMC CSC | Mint- £199 |
| Voigtlander 25mm F0.95 II Nokton | E+ £549 |
| Panasonic 35-100mm F2.8 GX OIS Vario | E++ £649 |
| Panasonic 35-100mm F4-5.6 OIS Asph G | E++ £159 |
| Olympus 40-150mm F2.8 M.Zuiko Pro | Mint- £949 |
| Voigtlander 42.5mm F0.95 Nokton | E+ £589 |
| Panasonic 45-175mm F4-5.6 Asph Vario PZ | E+ £169 |
| Olympus 45mm F1.8 M.Zuiko | Mint- £159 |
| Panasonic 45mm F2.8 DG Asph Macro | E++ £359 |
| Olympus 75mm F1.8 ED Silver M.Zuiko | Mint- £549 |
| Vivitar 500mm F8 MC | E+ £49 |
| Olympus MC-14 1.4x Teleconverter | Mint- £219 |

Sony E Mount Lenses

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| 16-50mm F3.5-5.6 PZ OSS | E++ £79 |
| 18-200mm F3.5-6.3 OSS | E++ £389 |
| 35mm F1.4 FE 'TA' | E++ £1,049 |
| 35mm F1.8 OSS | Mint- £239 |
| 90mm F2.8 Macro G OSS FE | Mint- £699 |
| Samyang 24mm F1.4 ED AS UMC | E++ £329 |
| Samyang 50mm F1.2 AS UMC CS | Mint- £229 |
| Samyang 135mm f2 ED UMC FE | Mint £299 |

Digital SLR Cameras

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| Canon EOS 1D MKIV Body Only E+ / Mint- £899 - £1,479 | |
| Canon EOS 1D MKIII Body Only | E++ £449 |
| Canon EOS 1D MKII Body Only As Seen / E+ £249 - £299 | |
| Canon EOS 5DS Body Only | E++ £2,289 |
| Canon EOS 5D MKIV Body Only | Mint- £2,749 |
| Canon EOS 5D MKII Body + BG-E11 Grip E++ / Mint- £1,649 - £1,749 | |
| Canon EOS 5D MKIII Body Only E+ / E++ £1,429 - £1,549 | |
| Canon EOS 5D MKII Body + BG-E6 Grip | E+ £699 |
| Canon EOS 5D MKII Body Only | E+ £649 |
| Canon EOS 6D Body + BG-E13 Grip | E++ £949 |
| Canon EOS 6D Body Only | Mint- £949 |
| Canon EOS 7D MKII Body Only | E++ £979 |
| Canon EOS 7D Body + BG-E7 Grip | E++ £429 |
| Canon EOS 7D Body Only | E++ £419 |
| Canon EOS 50D Body Only | As Seen £99 |
| Canon EOS 40D + BG-E2N Grip | E++ £149 |
| Canon EOS 20D Body Only | E+ £59 - £79 |
| Canon EOS 10D + BG-ED3 Grip | As Seen £79 |
| Canon EOS 650D Body Only | E++ £239 |
| Canon EOS 3000 + 18-55mm | Exc / E+ £79 - £99 |
| Canon EOS 3000 Body Only | As Seen £39 |
| Canon EOS 100D Body Only | Mint- £219 |
| Canon EOS M (Infra Red) + 18-55mm | E++ £299 |
| Canon EOS M Body Only | Mint- £149 |
| Nikon D4 Body Only | E+ £1,849 - £1,999 |
| Nikon D3 Body Only | Exc £699 |
| Nikon D2XS Body Only | E+ / E++ £279 - £349 |
| Nikon D2X Body Only | As Seen £179 - £199 |
| Nikon D810A Body Only | Mint- £2,449 |
| Nikon D810 Body Only | E+ / E++ £1,689 - £1,889 |
| Canon SD80E Body Only | E+ £1,239 |
| Nikon D800 Body Only | E++ £1,049 |
| Nikon D600 Body Only | E++ £649 |

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| Nikon D300 + MB-D10 Grip..... | As Seen £129 |
| Nikon D200 Body Only..... | Exc / E++ £99 - £149 |
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| Nikon D90 Body + MB-D80 Grip. E+ / E++ £149 - £179 | |
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| Nikon D80 Body Only..... | E+ £99 - £119 |
| Nikon D70 Body Only..... | As Seen £79 |
| Nikon D60 Body Only..... | E++ £89 |
| Nikon D50 Body Only..... | As Seen £39 |
| Nikon D40 Body Only..... | As Seen £49 |
| Nikon D7000 Body Only..... | Exc / E++ £269 - £299 |
| Nikon D5500 Body Only..... | Mint- £449 |
| Olympus E30 Body + HLD4 Grip..... | E++ £249 |
| Olympus E30 Body Only..... | E+ £179 |
| Olympus E410 + 14-42mm..... | E+ £129 |
| Olympus E420 + 14-42mm..... | E++ £149 |
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| Olympus E500 Body Only..... | E+ £59 |
| Olympus E510 + 17.5-45mm + 40-150mm..... | E+ £179 |
| Olympus E510 + 18-180mm..... | E+ £279 |
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| Olympus E520 + 17.5-45mm + 40-150..... | E++ £179 |
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| Sigma SD10 + EF500 DG ST + Grip..... | E++ £259 |
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Nikon AF

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| 70-300mm F4-5.6 G AFS VR..... | E+ £279 |
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| 80-200mm F2.8 ED AFD..... | E+ £449 |
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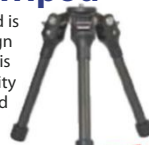
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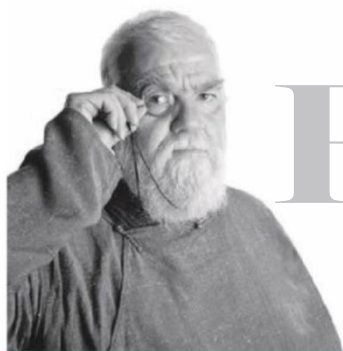


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Final Analysis

Roger Hicks considers...

'Blue tit', 2014, by Adrian Mills



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The moment I saw this, I knew I wanted it for this column. It puts me in mind of the painted illustrations in ornithology books from long ago: beautiful, soft, floating in light, along with just about all that you could possibly need to identify the species. I was looking at Adrian's site because I especially admired his picture of lightning over Brighton Pier; then I saw this.

He is excessively modest about it, as though anyone could have taken it. He set up a feeder to attract the blue tits, 'otherwise they won't come', and then pulled the branch into place with a stake and some string so that there was a neutral background behind the bird (the side of a barn). After that, it was 'only a question of patience': of waiting for the bird and the light. That, and being able to focus and shoot very, very quickly – blue

tits tend not to stay still for long. Adding to the pressure, the blossoms themselves would only be there for ten days or so. You can see that several have already lost petals: nature beginning to impose its own deadlines. As it was, it took six days to get this picture. As he says, 'It would probably have been quicker to paint it.' If genius is an infinite capacity for taking pains, then surely this picture smacks of genius.

Perfect contrast

There's more. Look at the exposure. The brightest whites are right on the edge of 'blown'. They have to be, because this is what gives both the detail in the darker feathers and the overall light, airy effect. Contrast is equally perfect: no harsh shadows, so often the besetting flaw of pictures taken by unskilled photographers. Colour balance is (yet again) perfect. It is

comparatively easy to get all this right nowadays, because digital cameras give us instant 'Polaroids', and we can set custom white balances. But surprisingly many people don't bother.

Some might complain that the blue tit hardly warrants such meticulous attention to detail. It's a very common species, after all. But this is where I diverge from bird watchers. I'm not looking for some rare migrant seen once a century: I'm perfectly happy with a blue tit or a sparrow. I'm looking for beauty, and an essential sense of the connectedness of all life. We cannot imagine the emotions of a tiny bird, but we can project our own upon it. As the Buddha put it, 'All sentient beings desire happiness and the causes of happiness'. This little bird makes me happy; and I hope the seed that Adrian put out in the feeder made the little bird happy too.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Neurdein Frères**



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This lens includes three LD (Low Dispersion) lens elements which completely eliminate axial & transverse chromatic aberrations. It also features upgraded optical construction (21 elements in 13 groups).



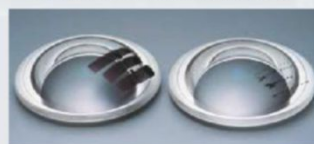
CAPTURE THE MOMENT WITH SHARPNESS AND ACCURACY:

This lens is equipped with a USD (Ultrasonic Silent Drive) ring-type motor that delivers excellent responsiveness & control. AF speed is significantly improved, enabling accurate high-speed focus even when capturing moving subjects.



KEEP IT STEADY WITH IMPROVED VC:

The VC (Vibration Compensation) effectiveness is equivalent to 4.5 stops, based on image stabilization performance levels established by CIPA when using in VC MODE 3.



FLUORINE COATING AND MOISTURE-RESISTANT:

The front surface of the lens element is coated with a protective fluorine compound that is water & oil repellent. The lens surface is easier to wipe clean and is less vulnerable to the damaging effects of dirt, dust, moisture & fingerprints.

Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro



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BAG!**

In stock at **£409.00**

Plus **FREE** Tamron Colt Zoomster camera bag worth £29.99, on mention of the AP

Tamron SP 10-24mm f/3.5-4.5 Di II LD Asph. [IF]



In stock at **£321.00**

Add a Hoya 77mm UV(C) Digital HMC filter for only £24.00!

Tamron 18-400mm f/3.5-6.3 Di II VC HLD



NEW!

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Tamron SP 24-70mm f/2.8 G2 VC USD



NEW!

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Available in Canon & Nikon fits

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Tamron SP 70-200mm f/2.8 Di VC USD G2



NEW!

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BAG!**

Available in Canon & Nikon fits

In stock at **£1,299.00**

Plus **FREE** Kenko Aosta Tele lens case worth £29.99, on mention of the AP

Tamron SP 70-200mm f/4-5.6 Di VC USD



In stock at **£299.00**

Add a Hoya 62mm UV(C) Digital HMC filter for only £15.00!

Tamron SP 150-600mm f/5-6.3 Di VC USD



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